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Musical Courier

World Authority on Music Since 1880

ALEXANDER KIPNIS

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Metropolitan Opera Association

MAY 20, 1944

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NOTE

It is a fact that the Metropolitan Auditions of the Air have brought to public attention a considerable number of young American singers vocally well equipped. However it is also an evident fact that the large majority of those aspirants to a coveted contract with that glorious operatic organization, arrive at the audition, the threshold of the paradise of their dreams, lacking the adequate preparation for the comprehension of the operatic characters, their dramatic values and the knowledge of artistic traditions left in precious legacy to some of us by great singers of the past. Similar conditions can be observed too in the young members of other operatic organizations of the country.

The acquisition of those requisites would undoubtedly enhance the effectiveness of the young singer's performances.

Maestro Segurola is one of the **rare few** who through his brilliant operatic career of 25 years of the Century has become the possessor of that rich equipment that he offers through his tuition to students or professionals. During those 25 years, including twelve with the Metropolitan Opera Company, Maestro Segurola sang leading roles in 52 operas in the **greatest theatres** of Europe and the two Americas (Paris-London - Salzburg - Milan - Rome - Naples - Madrid - Buenos Aires, etc. . . .); with the **greatest** actors-singers of the time (Melba - Nordica - Tetrazzini - Garden - Schumann-Heink - Caruso - Tamagno - Maurel - Ruffo, etc. . . .) and under the **greatest** conductors (Toscanini - Weingartner - Mahler - Muck - Campanini - Mugnone, etc. . .)

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DEANNA DURBIN

The incomparable, has for the last seven years, been studying EXCLUSIVELY as she is still doing with Maestro de Segurola.

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DEANNA DURBIN WRITES:

To my maestro, Andres de Segurola,
Whose kind guidance and
incomparable teaching have been
and always will be an inspiration
to me.

With love and devotion —
Deanna

August 1943

MUSICAL COURIER

Whole No. 3092 NEW YORK, MAY 20, 1944 Vol. CXXIX—No. 10

Managers Protest 20 Per Cent Tax As "Threatening Orchestras' Life"

Movement to Secure Amendment of Revenue Law Gathers Momentum As House Ways and Means Committee Hears Witnesses—N. Y. Philharmonic Deficit Is $20,000

Adverse effects of the new 20 per cent Federal admissions tax on concerts, opera, theatres, ballet and motion pictures, and the 30 per cent levy on cabarets with floor shows, have resulted in a rising protest throughout the artistic world.

Members of the House Ways and Means Committee have been flooded with demands that these new levies, effective on April 1, be repealed and hearings were being held by this committee as this issue of the Musical Courier went to press.

In his annual report, Marshall Field, chairman of the board of directors of the New York Philharmonic-Symphony Society, warned that next season is in peril because of the tax and pointed out that, in spite of increased income this year, due to commercial radio sponsorship, the orchestra had a deficit of $19,950.

Orchestral Managers Plan Protest

Arthur Judson, manager of the orchestra, stated that at the meeting of orchestral managers in Boston on May 24 and 25, steps will probably be taken asking immediate repeal. Mr. Judson asked:

"Why tax cultural institutions out of business and get only a picayune return? Clubs, museums, opera companies and orchestras exist for the advancement of culture in communities, and for the enjoyment of citizens, not to make money. Cities are not merely collections of industries interested in making commodities, and people are not working day and night merely to be able to buy shoes or pants. They are looking forward to enjoying the best things in life.

"When organizations exist for the betterment of the community, why tax them out of existence?"

Among the representatives heard by the Congressional committee was Matt Shelvey, national administrator of the American Guild of Variety Artists, who pointed out that artists were being thrown out of employment as restaurants and cabarets were discontinuing their floor shows because of the tax.

Lee Shubert, speaking for theatrical producers, said that except for the "hit" shows, theatres had been reporting a slump in attendance since the new levy became effective.

Throughout the artistic world, it was hoped that the tax would ultimately be reduced.

The Field report on the Philharmonic season was read by Charles Triller, treasurer. It showed 250,042 persons had attended 104 concerts at Carnegie Hall as compared with 238,658 a year ago. This was 83 per cent of capacity, as against 78 per cent for the previous season.

Mr. Field expressed fear that not only the season subscriptions would be affected if the tax is retained, but also the individual sales. He styled as of the "utmost importance" that every effort be made "to reduce this tax to a reasonable and bearable amount."

Messrs. Field, Triller, Robert H. Thayer, Floyd G. Blair and Ralph F. Colin were elected trustees of the society's property. Named to four-year terms as directors were Mrs. Lytle Hull, Harry Harkness Flagler, Mr. Judson, William S. Paley, Mrs. John T. Pratt, Mrs. Frederick T. Steinway and Countess Mercati. Maurice Van Praag and Leonard Rose were named musical members. Lieut. Col. Paul Geddes Pennoyer was elected a new member of the board.

Mr. Field was renamed chairman and president; Mrs. Hull, Mrs. Pratt and Mr. Triller vice presidents; Mr. Triller treasurer; Mr. Blair assistant treasurer; Richard W. G. Welling secretary and Mr. Judson executive secretary.

NEW YORK SINGING TEACHERS ASSOCIATION PRESENTS AMBULANCE to U. S. Army at ceremonies at the Hotel des Artistes. President Bernard Taylor is giving a plaque, which will be affixed on the ambulance, to Capt. Cochran, representing Maj. Gen. Thomas A. Terry. Front row, seated: Adelaide Fischer, Mary Craig, Vera Curtis, Amy Ellerman, Sarah Peck More, chairman; Mrs. J. F. Brines, Jean H. Taylor, Marie Zimmerman, Florence Mayer. Rear row, standing: William Pilcher, Solon Alberti, Harold Luckstone, Marjorie Davis, Anne Ellerman, J. Bertram Fox, Mrs. Solon Alberti, Carl Gutekunst. (Photo by Standard Flashlight Co., Inc.)

Argentina Issues Operatic Forecast

By JORGE M. WHITE

Buenos Aires

General plans for the Teatro Colon, now under the general management of Maestro Ferrucio Calusio, have been announced. The novelties for the season, to open as usual on May 25, include Ravel's L'Enfant et les Sortileges and the ballets, Fontana di Roma with music by Respighi, Chasca Nahui by A. E. Lasala and Apurimac by E. Napolitano. The revivals promised are: Panizza's Bizancio (to open the season), Massenet's Jongleur de Notre Dame, Rimsky-Korsakoff's Sadko, Ravel's L'Heure Espagnole, Richard Strauss' early opera, Feuersnot, and Puccini's one-act Il Tabarro. The regular repertoire further comprises Verdi's Otello and Traviata, Rossini's Italiana in Algeri, Puccini's Gianni Schicchi, Suor Angelica and Madame Butterfly, Moussorgsky's Boris Godounoff, the Argentinian work La Sangre de las Guitarras, and a large list of ballets.

The list of interpreters is headed by Fritz Busch, Albert Wolff and Hector Panizza as conductors. Hector Basaldúa

(*Please turn to page* 9)

Cleveland's "Met" Opera Week Sold Out

CLEVELAND.—The eight performances of the Metropolitan Opera here were sold out. The Public Auditorium, seating some 9,000, housed enthusiastic audiences. The opening performance was Tales of Hoffmann, one of the season's revivals of the Metropolitan made possible by a gift of $10,000 from the Northern Ohio Opera Association.

A review of the season will appear in the next issue.

Stars Again Draw Ann Arbor Throng

By ALAN McLEAN TAYLOR

Ann Arbor, Mich.

The war notwithstanding, the 51st May Festival began on May 4 and came to a triumphant ending May 7, with capacity audiences at six concerts. An acceptable innovation this year was in having the concerts run through Sunday, beginning on Thursday instead of Wednesday.

Salvatore Baccaloni had been advertised as the soloist for the first concert but was indisposed, so that Zinka Milanov, attractive soprano from the Metropolitan Opera, made her debut in this city and won such acclaim that unquestionably she will be invited to return. She offered four operatic arias, triumphing especially in Ritorna Vincitor from Aida and Marietta's Song from Korngold's Dead City.

One of the "institutions" of these festivals is the Philadelphia Orchestra, Eugene Ormandy conducting, as the Chicago Orchestra, under the late Frederick Stock, was for so many years. Ormandy and his artists now come here as old friends. The musicians seem to respond, too, to a pleasant relationship. The orchestral works for the first concert were the Beethoven Seventh Symphony, Debussy's Afternoon of a Faun and Johann Strauss' Tales from the Vienna Woods, all familiar but acceptable as played by the orchestra under Ormandy.

(*Please turn to page* 14)

Rochester Holds American Festival

By DR. HANS KUPPENHEIM

Rochester, N. Y.

Howard Hanson Presents was the motto of the musical events of April, and it meant interesting programs as well as exquisite performances. A climax was reached in the Fourteenth Annual Festival of American Music, which brought a number of first performances of new works.

The Gordon String Quartet (Messrs. Jacques Gordon, Walter Hagen, Kras Malno, Luigi Silva), now connected with the Eastman School of Music, gave a beautiful interpretation of William Bergsma's new Quartet No. 2. It is a chamber music work of extreme musical beauty, with an *andante poco adagio* (second movement) of fascinating euphony and a witty *presto* finale. The entire work proved that the gifted and talented composer found his own expressive style. Quincy Porter's Quartet No. 7 was performed with equal perfection. Virgil Thomson's Quartet No. 2 in G Minor, a work built along classical lines, gave the evening an opening of melodic charm.

Other chamber music works performed during the festival by student ensembles were the Piano Quintet by Herbert Inch, with a brilliant finale movement; the Sextet op. 39 (for wind instruments and piano), a work rich in beautiful melodies, and Paul White's charming Sea Chanty for harp and

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Sixty-Fifth Year
May 20, 1944

Gold Dust and Starlight

Some Highlights in California's Early Music History

By JULIETTE LAINE

Although her early Spanish settlers brought with them a wealth of traditional folk music, California's musical culture, strictly speaking, began as did that of the Old World, via the Church.

When the Franciscan padres discovered that the Indians who attended the Missions were highly musical and had no difficulty in learning the Gregorian chants and the choral music of the Mass, they gave them careful instruction. As result, every Mission soon had its own excellent, well-trained choir. Robert Louis Stevenson wrote enthusiastically of the Indian singers he had heard at the Mission of Carmelo, praising their beautifully enunciated, correct Latin, their fine ear, their fervor, and their ability to read music readily. The latter is particularly remarkable because music in those days was not as simply and clearly written as it is now. At that time the notes were set down in square or lozenge shape on a staff of four, five or six lines, in colors of red, yellow, white and black.

Rare Music Preserved

Some of these old music manuscripts are still to be found. A particularly fine one is at the Mission of San Luis Rey, and is a huge, hide-bound volume two feet square, known as Father Peyeri's Music Book, and recently two complete scores of the music of a mass, La Misa Catalana, were discovered in excellent condition at San Juan Capistrano.

So gratified were the padres with their charges' response to musical instruction that they soon taught them the mysteries of instrumental music as well, and as musical instruments were few and difficult to obtain, many made their own. Thus these early choirs were mixed not only vocally but in the matter of accompaniment as well, some singing to a single violin while others had flutes, guitars and drums. San Jose boasted cymbals, while the Mission at San Gabriel had the distinction of being the first to use brasses in their accompaniments.

The Spanish rancheros who made their own music depended upon guitars or an occasional violin until sometime in the early 1800's, when an enterprising merchant brought three pianos from Baltimore via Cape Horn. These were sold, one each, to Jose Obrego, Eulogio Celis, and General Vallejo.

Apparently teachers of music were just as scarce as were the instruments, for when Andrew Hoeppner, an itinerant German musician, arrived in 1848, he was cajoled into abandoning his journey and remaining as music teacher and house guest in the home of the aforementioned General Vallejo. Herr Hoeppner accepted the offer of a sum of money and a grant of land, in exchange for which he agreed to give music lessons to the General, his wife, and their sixteen children, for a period of five years. The matter was duly recorded in Sonoma County book of deeds.

Gold Rush Begins

The discovery of gold in 1849 interrupted the placid routine of California's social life and put everything overnight on a hectic, boomtown basis. Not only was there a deluge of adventurers of every type, but equally colorful was the influx of musicians which followed the heels of the gold-seekers. Tyrolean bell-ringers, melodeon players, honky-tonk entertainers and stars of the concert and operatic stages all were anxious to brave the long ordeal of a voyage via clipper ship around the Horn, or the even more terrifying trek of thousands of miles across trackless wildernesses complete with marauding Indians and ferocious wild beasts. The prospect of huge fees paid in gold, coupled with the pleasure of entertaining enthusiastic, musically-starved audiences, seems to have been sufficient incentive.

In thinking of those days, most persons visualize a San Francisco composed almost entirely of waterfront saloons and gambling places, yet these places provided their patrons with the only musical entertainment then available. They offered the best they had—which was often pretty bad. Usually the "best" was a wheezy melodeon—a small reed organ worked by a treadle acting on a suction bellows—and sometimes the establishment had someone who could play the accordion or the guitar. But just as soon as they could get them, the honkytonks and gambling houses employed the best orchestras available. The usual salary for players at such places was $16 per night, the fees for soloists rising considerably higher.

Apparently that by-product of present-day music, the "arranger," also had an ancestor on the scene, for one Charles Schultz, a violinist and popular singer of that day, claimed the distinction of being the first person to play or sing Aloha in this country. Though this Hawaiian air has survived nicely on its own merits, Mr. Schultz wrote his own words to it and entitled it You Never Miss Your Sainted Mother Until She's Dead and Gone to Heaven. After this doleful ditty the rugged Forty-niners presumably wept into their beers.

The First Concerts

Granted that this sort of thing is not music, it was at least a step, however feeble, in the right direction. Charlie Schultz did not long have the ballad singing field to himself, for among the first of the singers to arrive from the East was Stephen C. Massett, a jovial redhead with a goatee who gave San Francisco its first concert. This event, on June 22, 1849, was highly successful and netted the singer over six hundred dollars. (The piano, the only one in the city, was loaned for the occasion by the Collector of the Port.)

Massett remained in San Francisco for several years and became an active part of its musical life. His ballad, You're All the World to Me, was the first to be written in that city and it attained a national popularity. Unfortunately there was no review of his and San Francisco's first concert, for the local press made no attempt at music criticism until the following year.

Later in the year of Massett's original concert (1849) the Aguila de Oro introduced an innovation in musical entertainment when a beautifully trained Negro chorus gave a program entirely of Spirituals. Rival establishments followed suit with programs of increasingly better music until on Dec. 22, 1850, there took place the first "Grand Concert" at the notorious California Exchange in Portsmouth Plaza, the city's gambling center.

Opera in the Gambling Den

Apparently this Grand Concert lived up to its title, for a 40-piece orchestra played operatic and symphonic excerpts and the solos were a coloratura aria from La Sonnambula sung by Señora Abalos, and an aria from Handel's Attila, "executed on the trombone by Signor Lobero," according to a gushing review in the Alta California, the city's leading newspaper.

Quick to take a hint, other gambling houses soon followed suit, beginning with a series of promenade concerts at the "Elegant Arcade Saloon" on Commercial and Clay streets. Here, three times a week, programs of good music were given to capacity business at two and three dollars per seat. That this elegant palace of chance wished its patrons to live up to its name is indicated by a notice which appeared in the local newspapers on Feb. 3, 1851, which read:

"We respectfully advise gentlemen, if they must expectorate tobacco juice, that they be a little particular to eject it upon their own boots and pantaloons instead of on the boots and pantaloons of others."

Ladies did not attend these cultural activities, possibly because of their locale, but as ladies were very few in these early Gold Rush days, their absence made no noticeable difference at the box-office. But several theatres were already being built, the National, the Adelphi, and the Jenny Lind, and performances at these it was quite proper for ladies to attend.

Early Touring Companies

Of the many touring opera companies arriving in San Francisco—most of which came up from Mexico or were en route to Hawaii or Australia—the first was the Pellegrini Italian Opera Troupe, which in January, 1851, presented Norma, Ernani, and La Sonnambula. The company included several excellent singers and was highly successful.

The following year brought two *prime donne* of renown, Elisa Biscaccianti and Catherine Hayes, both of whom in addition to being artists of fine talent were also among the "glamour girls" of their day.

Mme. Biscaccianti — affectionately known as "the Biskit"—was not merely the first of the many stars who came to scoop up their share of California's gold, but also worked arduously to promote the cause of good music in this part of the country. She was, incidentally, perhaps the first American girl to achieve operatic success in Europe, being a Boston-born niece of Felicia Hemans who acquired her Italian name via marriage. With her husband, also a talented musician, and her accompanist, George T. Evans, she remained in San Francisco for several years, earned a fortune, figured in a sensational divorce suit, sank to the very gutter and when things looked blackest made a miraculous and brilliant "comeback" in a career that reads like a movie tale.

"The Swan of Erin"—and Others

Equally colorful though far more decorous was Catherine Hayes, a P. T. Barnum importation poetically known as the "Swan of Erin." So much fanfare preceded her initial concert that bids for tickets, sold at auction, reached $650 and up! The first ticket thus sold went to the Empire Fire Engine Company for $1,150. Granted that such goings-on do not prove a genuine love of music, they certainly indicate a lively interest in the subject. It is pleasant to report that the lady lived up to her extravagant ballyhoo and remained in high favor with San Franciscans throughout her professional life.

IN OLD SAN FRANCISCO.
Portsmouth Plaza was a center of gambling houses, which lured the nuggets from the Forty-niners' pockets but provided the first concerts in the city for patrons. (Photo Courtesy M. H. de Young Memorial Museum.)

Soon thereafter came Anna Bishop, a soprano well known in Europe, and the estranged wife of no less a personage than Sir Henry Rowley Bishop, composer of Home, Sweet Home, and mogul of London's music. She had a brilliant high soprano voice, though it is said by contemporaries to have been of not particularly sympathetic quality, and had studied with Moscheles. Her performances caused rave notices, particularly for Der Freishütz and Norma. Her love affair and elopement with the harpist Bochsa is said to have given Du Maurier the basic idea for his Trilby, but was somewhat of a handicap for her, socially speaking. After Bochsa's death she married a Mr. Schultz and died in New York.

In her wake came Anna Thillon, for whom Auber had written the opera, The Crown Diamonds, and who had created the prima donna role in Donizetti's Daughter of the Regiment; also such celebrities as Carlotta Patti, Zelia Trebelli, and Eugenio and Giovanna Bianchi. The latter distinguished couple remained in San Francisco permanently and gave season after season of truly grand opera, importing many of the finest lyric artists in addition to a resident company of the highest quality.

In addition to the singing stars of the concert and operatic stage there came also a long list of instrumentalists, headed by Ole Bull and Miska Hauser, leading violinists of the day—tickets at $5 top—while a list of touring companies that sang in the city would include the entire "Who's Who" of the musical world.

The Philharmonic's Career

But in music the spectacular is not always the best, and it speaks well for San Francisco's culture that the city evinced a keen interest in the less glamorous kinds of music as well. We learn that many groups of excellent amateur musicians soon were formed, and that as early as 1853 the San Francisco Philharmonic Society, which gave choral concerts with soloists and orchestra, was established. Henry Meiggs was president and George Loder the musical director. The city's foreign population being largely Italian and German, the former in many cases became instrumentalists while the latter founded the Turner Gesang Verein, the Maennerchor, the Caecilian Verein, the Pacific Saengerbund, and many other choruses.

THE THRIVING METROPOLIS OF SAN FRANCISCO TODAY,
with a view of the downtown section of the city and the Golden Gate Bridge.

Before the end of the 1850's, churches of every denomination had good choirs and excellent soloists and made a feature of their musical programs. Rossini's Stabat Mater was the first oratorio heard in San Francisco, its soprano part sung by Elisa Biscaccianti. All soloists, choir leaders and organists were well paid—a fact more remarkable than the layman may suppose. Calvary Presbyterian stole a march on all the other churches by installing the finest organ on the Pacific Coast. Built by Henry Erben, of New York, it had 46 stops, over 2,000 pipes, and cost $8,000. Rather good for a community whose music less than ten years before had been limited to a few melodeons and and a couple of guitars.

Despite this genuine interest in all types of music, no really important scores were written in San Francisco during this period. A few banal ballads were turned out, but nothing of lasting merit. The first locally written opera, The Forgotten Outpost, by Gustav Hinrichs, appeared in 1877 but was soon forgotten. Of music journals there was none until the Sherman & Hyde Review made its debut in 1874. However, all manufacturers of musical instruments did a flourishing business, and music teachers enjoyed a degree of prosperity perhaps never attained before—or since.

Murder and Music

"More music was performed and more murder committed in San Francisco during the Gold Rush decade than in any other city in America," states Cornel Lengel in his fascinating History of Music. Though one feels that vice, violence and music make a strange trinity, it is not entirely without parallel in the records of the music centers of the Old World.

At any rate, the adolescent community soon outgrew its shacks and boomtown atmosphere, developed taste and acumen, and in remarkably brief time took its place culturally as well as commercially among the leading cities of the Western hemisphere.

In the years that followed there was no waning in San Francisco's support of good music. The finest artists came and performed to crowded houses. Paderewski, Busoni, the young Josef Hofmann, the impresario Mapleson with his roster of great operatic names. Later, the city saw the American debut of many fine artists who later scored great success at New York's Metropolitan Opera. Outstanding among these were Louise Homer, Fritzi Scheff, Charles Gilibert, Marcel Journet (these in 1900), and soon thereafter came the Tetrazzini furore, in 1904, at the Tivoli Opera House.

The Metropolitan also included San Francisco in its tours, one of which, in 1906, found the company, including Caruso and others, in the city during the earthquake and fire, but without suffering any great casualty.

For a city barely 90 years of age the musical record is nothing short of brilliant. If, when reckoned in years, the Golden Gate city is rated as a child, may it not honestly be called a wonder-child?

Washington Watergate Series Will Open June 11

WASHINGTON, D. C.—Although the National Symphony Orchestra's sustaining fund is still some $23,000 short of its $130,000 goal, the Orchestra Association has decided that the need for summer music in Washington is so great that it will assume the responsibility of supplying it, even though the funds needed to underwrite it are not yet in hand. A six-week season of concerts will take place under its auspices, beginning Sunday evening, June 11, at the Potomac Water Gate near Lincoln Memorial. Eighteen concerts will be given on Sunday, Wednesday and Friday evenings over a period ending July 21. J. E. Mutch, manager of the National Symphony Association, is engaging a roster of noted soloists and guest conductors to appear with the orchestra during the summer.

Freccia Named Conductor of New Orleans Symphony

NEW ORLEANS, LA.—Massimo Freccia, former conductor of the Havana Philharmonic, has been named conductor and musical director of the New Orleans Symphony, it is announced by Lionel Adams, president of the board of directors. Freccia left Havana last season to enlist in the U. S. Army, but was rejected and has since been contributing his services to the USO.

CHAMBER MUSIC SERIES FOR BAY CITIES

By ALFRED FRANKENSTEIN

San Francisco

"Business as usual" seems to be the standard for music in the San Francisco Bay Region during the coming summer. For several years past there has been agitation to reinstate the series of summer symphony concerts that were once a leading feature of this town's musical life, but once again, despite the large influx of new population and the great success of the past winter season, the summer symphony discussions have come to nothing. This means we shall have the usual spread of chamber music in the colleges, the Sigmund Stern Grove concerts, the concerts of the Marin Musical Chest, and a summer series of ballet, which is exactly what we have been having for the past four or five years.

The Budapest Quartet will give 12 concerts under the auspices of Mills College, six of them on the campus in Oakland, six at the San Francisco Museum of Art. The London String Quartet is scheduled for four concerts at Stanford University and three at the University of California. In addition, Stanford will have one concert by Ralph Kirkpatrick, harpsichord player, and Alexander Schneider, former second violin of the Budapest; and the University of California will present solo and duo piano recitals by Tanya Ury and Carl Fuerstner, and a song recital by Lawrence Strauss.

The Marin Musical Chest always gives four concerts on the grounds of the Dominican College in San Rafael. This organization conducts an annual membership drive in May and engages its artists on the basis of the funds collected in that campaign. Consequently the Chest does not know at the moment of writing just whom it will engage and when, except that the series will open in July with a recital by Ezio Pinza.

The concerts at the Sigmund Stern Grove in San Francisco, partly sponsored by the city and partly by a private committee, take place each Sunday afternoon in June, July, August and early September. At the moment of writing no information is available about the artists to perform there this summer. The series usually opens with the San Francisco Symphony, and features local ballet and opera groups, bands and similar events.

A local group called Metropolitan Management will bring out the Ballet Theatre for a series of eight performances.

The Carmel Bach Festival, a major feature of our summer music for eight years, was suspended last year because of the war, and will not be revived this season.

The summer sessions of music in the colleges will be devoted largely to regular teaching activities. At Mills College, there will be a course in piano methods by Angela Diller and instruction in string instruments by the members of the Budapest Quartet.

Essex County Symphonic Society Award Made to Koussevitzky

NEWARK, N. J.—The Essex County Symphony Society Annual Award Lucheon was held in the ballroom of the Essex House, on May 5. Dr. Serge Koussevitzky, conductor of the Boston Symphony, and founder and director of the Berkshire Music Center, received the award for 1944. Mrs. Parker O. Griffith, founder and president of the Essex County Symphony Society, made the presentation.

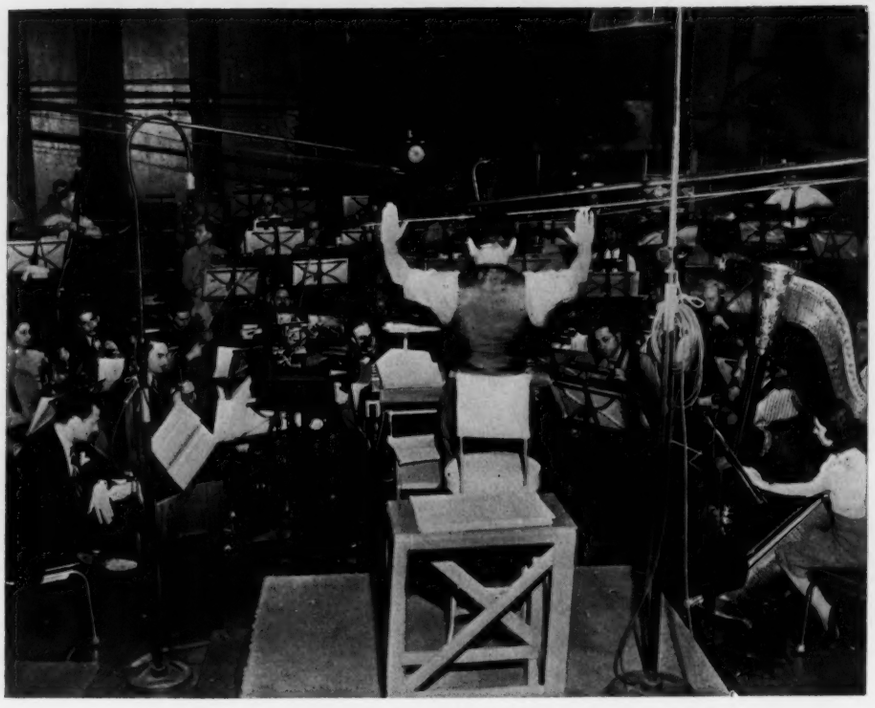
Included on the program were Mme. Olga Coelho, Frances Marion and Igor Gorin. Mr. Gorin sang The United Nations by Shostakovich. The Clifford J. Scott High School Choir, directed by Paul Young, sang Alleluia by Randall Thompson, a work written for the opening of Dr. Koussevitzky's Berkshire Music Center. J.H.

Golschmann's Summer Conducting Schedule Intensive

Vladimir Golschmann will fulfill 25 conducting engagements this summer. The St. Louis Symphony conductor will lead six broadcast programs of the New York Philharmonic-Symphony and conduct five concerts at the Lewisohn Stadium. In Detroit, Golschmann conducts on June 25 in the radio series. He then goes to Ravinia to direct the Chicago Symphony on July 11, 13, 15 and 16. Nine programs of the Philadelphia Orchestra in Robin Hood Dell, including the closing one on Aug. 4, will be under his baton.

FILM MUSIC TODAY:

Studio Composing Chiefs Submit Inventories



SYNCHRONIZING MUSIC AND FILM AT PARAMOUNT.

The conductor follows score and picture at the same time. The picture is thrown upon a screen behind the conductor, who sees it in the mirror at the left of his stand. Several microphones, set at pre-determined strategic points, pick up the sound. In back, below the triangular shadow, is the window of the control booth, through which both conductor and picture are visible. (Paramount Photo by Hal A. McAlpin.)

The Democratic Note

By ALFRED NEWMAN

Music Director, 20th Century-Fox Films

To find its place as an art form, music in films must be judged as just that. It is neither accompaniment nor a musical *tour de force*, but rather a wonderful instrument with which to weld the emotional and psychological elements into dramaturgical vitality. In short, it is a medium all its own.

It seems to me that it is less related to the symphonic forms (not, however, in its *matériel*) than other media. Its affinity is closer to incidental music for a great play—curiously, an art form long since dead—with, however, a much broader and engulfing scope, or the opera of the Wagner era.

Why, then, is there not a more democratic view of this newer, but ever-growing medium? The reasons are manifold: among them, the frustrated dreams of some colleagues who consider their film music on a par with, let us say, the symphonic music of Brahms (without having heard or studied too much of him), and the fatuous aloofness of other "groups" who cannot break the barrier. Our critical comment on film music should also become democratic.

How ludicrous would the orchestral score of Verdi's Falstaff sound on the concert stage without the voices! But could one thereby condemn Falstaff as it really was conceived?

The great difficulty in writing picture music is the achievement of long architectural lines, because the medium is fundamentally a versatile one. Whereas Wagner took his own good time in expressing at great length the joys and sorrows of love in the Liebestod from Tristan, we in pictures for one sequence of a hundred feet are geographically situated, let us say, in Sing Sing Prison; then comes a "dissolve;" and on the one hundred and first foot we may very well be in St. Patrick's Cathedral with a resultant emotional change. (Incidentally, this is not too far-fetched an example.) In other words, it is extremely difficult to express a musical idea in the allotted time, and much wonderful material is arrested by the lack of allowed footage.

I know that much of the material from film music by a Steiner, or a Korngold, or a Bernard Herrmann would stand up as fine music for the concert hall, especially if these men had the time to develop it in large form.

My old friend, Deems Taylor, has been urging me for years to do just this, but our deadlines at studios preclude these wanted privileges.

The Song of Bernadette offered, fortunately, large opportunity because of the subject matter. The very nature of the film made the linear approach possible, and yet there, too, was a shining example of emotional and geographic changes through "cut" and "dissolve." The scenes ranged from the miserable hovel of Bernadette's parents to the grandeur of the Bishop's home and the pageantry of the wonderful Catholic cathedrals. But in the film there was an ideological necessity in spite of the political conflict which made for a more architectural approach.

I am at present working on a inspired film produced by Darryl F. Zanuck, my "boss," in which the musical approach will be entirely juxtaposed to the score of Bernadette, which was a freer musical subject. Wilson is a wonderfully told saga of a great man, I think. The story of the twenty-eighth President of the United States — his faith and struggle for a better world for all people — is an inspiration. And this I am attacking in the simplest possible manner—truly Americana—rather than vastly, proudly. In Wilson—

"My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing—"

is the inspired keynote. Will the undemocratic critics of film music turn up their noses in smug contempt, and consider this a banality? I hope not.

Alfred Newman, composer and musical director of 20th Century-Fox Films, not only won the Academy award for his score to The Song of Bernadette, but on May 12 was awarded a citation by the National Assn. for American Composers and Conductors, Inc., for "outstanding services to American music during the past season." The score was cited as a very important part of The Song of Bernadette. Mr. Newman had devoted himself untiringly for many months to its preparation and fulfillment. Themes were based on material as different as French folksongs and Gregorian chants, and the music to Bernadette's vision, which had to suggest Heaven, has been regarded as a notable musical sequence.

R.D.S.

Musical Evolution of Sound Pictures

By DON GEORGE

Executive Head of Music, Universal Pictures Company, Inc.

Those who attend movies today and listen to the music performed by the fine symphony orchestras hardly realize the advancement that has been made in film music during the last two decades.

Before the inception of sound in motion pictures, the art of interpreting musically the action of a picture lay in the hands of a lone pianist. Then a newer means of cueing the silent pictures was revealed in the photoplayer operated by the rotation of rolls. With the passing of time, a more appealing accompaniment was discovered in the pipe organ. This was a big step forward, and millions of dollars' worth of instruments were installed in theatres. When, later, orchestras were employed, even though studios supplied cue sheets to musical directors, there was seldom time to preview a picture before it was actually shown to the public. This was owing to the fact that many theatres changed their programs as often as seven times a week, and so relied solely on the cue sheets to work out their musical score. Such a system wasn't too satisfactory, as between every cue there was an abrupt stop without any modulation into the next number.

The next step occurred when the studios realized the importance of music and tried to help the situation by having composers work out a printed score for the orchestras. This was a great improvement, but also had its drawbacks. In some theatres no orchestras were employed, and others ranged from an organist to sixty men in the pit, so that no score could be played to good advantage by the different combinations used. Then, too, in some theatres the operator would have a date with his girl and run the picture so fast that the musicians had a hard time following it.

The Arrival of Sound

With the advent of sound in motion pictures, music became more important. Up to this time, there was a small percentage of people throughout the world who were privileged to attend symphonies, operas and other important musical events. Today good music is within the reach of all, for in addition to the radio, when one witnesses almost any picture presented by a major studio, one can hear the very best in music.

We, in the Music Department, are striving for the same perfection on the sound recording stages as the directors are on the "shooting" stages. Comparable to a child in its cradle learning a language, the public is receiving a liberal education in fine music today, without consciously realizing this or definitely paying to hear it. Those living in a small town have an opportunity to hear the same scores as those in the metropolitan centers.

Recent performance of Edward Ward's Concerto from the Universal picture, The Phantom of the Opera, and the score from Arabian Nights by Frank Skinner on the Standard Symphony Hour are examples of what is being accomplished in the studios. In addition, there is Mr. Ward's score for Ali Baba and the Forty Thieves and Mr. Skinner's score for Gung Ho, which I consider great achievements.

Personalities of the cleff like Dimitri Tiomkin, who recently scored Walter Wanger's Ladies Courageous and The Imposter, and Artur Rubinstein, who acquired his first film assignment to play Liszt's Liebestraum in Follow the Boys, add immeasurably to the enjoyment of a picture.

The score for Flesh and Fantasy by Alexander Tansman is to be played in its entirety by the New York City Symphony this season. Of the same calibre is the underscoring of Hans Salter, eminent composer and conductor, for His Butler's Sister, starring Deanna Durbin. These concert presentations are designed to bring to the public's attention the type of musical underscoring in motion pictures.

On our production schedule at the present time are photoplays which, we hope, will create much interest in the music world, such as Gypsy Wildcat, with score by Edward Ward; The Climax, featuring Susanna Foster and George Dolenz, musical themes based on melodies of Schubert, Chopin and Edward Ward; Christmas Holiday, starring Deanna Durbin and interpolating excerpts from Tristan and Isolde. In the last-named film, a full symphonic orchestra provides admirable support, conducted by Hans Salter, who is writing the original musical score. There is also on our schedule Can't Help Singing, again starring Miss Durbin, and featuring music of Jerome Kern, composed especially for this opus.

Leading Musicians Attracted to Hollywood

By NAT. W. FINSTON

Music Director, Metro-Goldwyn-Mayer Pictures

The advent of sound pictures, around 1927-28, marked a great advance in the art of the cinema. In the beginning the sound was bad, the recording uneven, reproduction uncertain—in fact, everything was in a turmoil. But in 1944 we can see and hear the following:

Jose Iturbi playing piano and conducting full orchestras in such productions as Thousands Cheer, Two Girls and a Sailor, soon to be released; and, in preparation, Music for Millions and Anchors Aweigh, all using military bands, orchestras, special musical combinations with and without mixed choruses and vocal soloists.

Albert Coates, conducting (and representing himself) in the production, Two Girls and a Sailor; a large symphonic orchestra in special musical arrangements with Gracie Allen (in fun) at the piano.

Daniele Amfitheatrof having recently completed scores for Lost Angel and that musical triumph, Lassie Come Home.

Eugene Zador writing scenes for various pictures.

Castelnuovo-Tedesco doing special music for our pictures.

Louis Gruenberg composing a special score for the production America, soon to be acknowledged one of the great pictures of all time, it is my belief.

Jakob Gimpel, piano virtuoso, appearing in a drawing room scene in "period" costume in Gaslight, which stars Ingrid Bergman and Charles Boyer.

James Melton, on his way to the West Coast for important operatic and other music in the forthcoming Ziegfeld Follies.

Lauritz Melchior soon to be in Hollywood for the picture, Thrill of Romance.

And how can we forget the musical contributions of Jeannette MacDonald and Nelson Eddy? Or the musical scores of Ernst Toch, who composed music for Peter Ibbetsen and innumerable other pictures?

These distinguished musical personalities are but a few who are doing their music in "pictures."

The beginnings of music in sound pictures first brought Chevalier to the screen, Ethel Merman, Gladys Swarthout, Richard Bonelli, and others.

What we are able to do at the present day with music in pictures is a slight indication of what progress we may expect. Isn't it reasonable to suppose that we have merely begun and that the day is not far off when Hänsel and Gretel, Walküre, a great perfomance of Carmen, even Tosca, Otello, Aida, and great pantomimes with music, such as Petrouchka, Coq d'or and Hiawatha's Wedding Feast may all be in the offing?

Possibilities for the Future

The possibilities are so vast, even awesome. With all the developments such as sound and color and other dimensions, we must, with a little imagination, believe we are merely "crawling" as yet in sound pictures. But when we are actually "walking", what great achievements will be ours!

The inter-development of camera, color, sound, recording and reproduction, is the greatest possible showcase for music that human ingenuity could devise. Just imagine the Entry of the Gods into Valhalla or the Immolation Scene, or The Magic Fire in pictures. How the possibilities of the stage would be dwarfed by what could be accomplished on the screen!

The Triumphal Scene in Aida could be at last shown in pomp, splendor and pretentiousness the like of which has not been visualized. Also possible would be great ballets, with costuming, casting and scenic investiture in breath-taking conception and execution. And how can the Enchanted Forest or the Gingerbread Scene from Hänsel and Gretel be done better than in sound pictures if, and when, the day arrives?

The quality and calibre of the musical personnel in our orchestras undoubtedly qualifies the films for the best in musical attainment. We have orchestrators and composers with great talent, ingenuity and invention. It may be that even a Jules Verne could not conjure imaginative possibilities that we are sure to fulfill in sound pictures.

Hollywood "Music-Conscious"

By LOUIS R. LIPSTONE

Music Director, Paramount Pictures, Inc.

As the art and science of motion pictures develop, it is my opinion that serious music will be in greater demand than ever before, especially in the filming of very serious stories needing proper musical background.

There will be in all probability an increased adaptation of standard masterworks in the post-war period, when we are able to clear the copyrights. Strange as it may seem, foreign copyrights are very involved. It is not an uncommon occurrence to find a particular composition in the public domain in the United States, yet protected by individual copyright owners in the rest of the world.

As an example, we tried recently to clear the Habanera from Carmen for Risë Stevens to sing in our picture, Going My Way, and although it was in the public domain here, it was protected abroad by European copyright holders for the English-speaking and Latin-American countries. To get complete clearance would have required a lengthy and involved procedure in contacting alien property custodians all over the world.

Finally we had to shoot the scene two ways, one of the Habanera for the United States, and an alternate scene for foreign countries using an aria from The Bartered Bride, which is in the public domain everywhere. While the picture was completed many months ago, only recently were we able to clear the English-speaking countries, so that the Carmen aria will be in the Canadian and English prints.

Some very fine scores are now coming from all the studios, such as Song of Bernadette, For Whom the Bell Tolls, Frenchman's Creek, Song of Russia, and many others, for Hollywood is now music-conscious. Realizing the importance of music, all the studios are constantly increasing the size of our orchestras to symphonic proportions and striving for the best quality in compositions, arrangements and orchestrations.

Among those recently completed at Paramount, I may cite The Hitler Gang and Till We Meet Again, both with impressive scores by David Buttolph; And Now Tomorrow, by Victor Young, and I Love a Soldier, by Robert Emmett Dolan. In the lighter vein, Leigh Harline has just completed a score for the Bob Hope-Bing Crosby picture, Road to Utopia. Dolan also has just finished a very involved and important score for Incendiary Blonde, in which popular music of the period from 1905 to 1926 was adapted to fit the various situations. We are re-issuing The Sign of the Cross, made by Cecil B. DeMille about 1932, and are providing it with music by Victor Young.

Gabrilowitsch's Widow Weds Jacques Samossoud

HOLLYWOOD.—Clara Clemens Gabrilowitsch, former concert mezzo-soprano, and Jacques Samossoud, orchestral conductor, were married on May 11 at the bride's home by the Rev. William Everett Roberts, of Community Church, Beverly Hills. Mrs. Samossoud, daughter of the late Samuel Clemens (Mark Twain), is the widow of Ossip Gabrilowitsch.

PHILHARMONIC AUDITORIUM, LOS ANGELES,
scene of symphonic concerts. A statue of Beethoven fittingly stands on the tree-lined boulevard. (Photo by Otto Goldschmidt.)

LOS ANGELES' SUMMER MUSIC

RICHARD D. SAUNDERS

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

Legally and officially, it's all Los Angeles, even though Hollywood is still a proper post-office address. Actually the glamor of the name has had much to do with the development of music in Southern California, and that development has been startling during the last decade.

This is one of the few cities in the country with two major symphony orchestras—the Philharmonic Orchestra, directed by Alfred Wallenstein, which is entering its 26th season, and the more recent but very progressive Janssen Symphony, founded and conducted by Werner Janssen. Both these conductors are native Americans, as well.

It can boast an array of composers, arrangers and instrumental performers second to none, mostly lured by the movies. And a large part of the country's radio programs originate here, where the leading stars and movie talent are available.

The city has its lacks, chief of which is a proper auditorium. The Philharmonic Auditorium is excellent, but too small (2,700 seats) to make large scale opera profitable. The Shrine Auditorium is large enough (6,500 seats) but acoustically rather poor. Yet agitation for a civic auditorium is steadily mounting, and the dream may be realized soon after the war.

Influence of the "Pictures"

The studios, daily scenes of a great deal of musical activity even though these are not open to the public, which sees only the eventual results, are spread over the vicinity. Actually in Hollywood are Paramount, Columbia, RKO and United Artists, and rental studios for several independent concerns. Warner Bros., Disney, Universal and Republic are over in the San Fernando Valley, Metro-Goldwyn-Mayer and 20th Century-Fox are towards the beaches.

While all the studios provide facilities for those who desire them, most of the composers do their work in the more congenial surroundings of their own homes. Rossini's speed in composing an opera in two weeks is legendary, but most of the studio composers would be delighted if they could be guaranteed that much time for a longer and more complicated score.

Some aspects of motion picture music are covered in articles by leading music directors in this issue.

The Bowl as a Music Center

The world's first and largest outdoor amphitheatre dedicated to symphonic music, the Hollywood Bowl, is located in a cup-shaped fold of the hills about half a mile north of busy Hollywood Boulevard. Its famous story needs no retelling. Plans for its coming season are divulged in this issue by Mrs. Leiland Atherton Irish, executive vice-president of the Southern California Symphony Assn., which presents both the Bowl series of "Symphonies Under

(*Please turn to page* 22)

Music Clubs Hold N. Y. Meeting

A highlight of Music Week in New York was the conference of the New York State Federation of Music Clubs. From all parts of the state members of the Federation gathered to pay tribute to music and to discuss ways in which they could be of greater service to morale in the war effort. The sessions opened at the Hotel Biltmore on May 4, and extended through May 7. It marked the 25th anniversary of the New York Federation of Music Clubs.

Business sessions filled the first morning. Committees were appointed, reports given and the minutes of the last convention read. Following the business session, a trio, Grace Leonard, Shirley Bates and Mable Craven, gave Forsyth's Lord's Prayer. Welcomes were extended by Mrs. Guy P. Gannett, National President of the Federation, and by Mrs. William B. Thomas, New York State President.

The afternoon session had for its speakers Martha Atwood Baker, soprano, formerly of the Metropolitan Opera, as its chairman of the Music for Hospitals Forum. Other speakers included Georgianna Brown Harkeson, president of the National Association of Women's Arts and Skills; Caroline Nice, of the American Red Cross; Mrs. Mary Darrach of the Military Welfare Committee, and representatives of the War and Navy Departments.

Discussions centered around the ways and means of using music as a morale builder for hospitalized members of the armed forces. Following the discussion, a short recital was presented under the auspices of Vera Bull Hull by Frances Hall, pianist, and Barbara Darlys, dramatic soprano, accompanied at the piano by Thaddeus Sadlowski. All three proved competent and gifted artists.

The morning and afternoon sessions were followed by the main concert of the convention given by Mildred Dilling and her ensemble (Marion Perly, Elizabeth Gordon, Geraldine Ruegg) with Rose Dirman, dramatic soprano. These artists received warm applause for their beautifully played and sung program.

With her group, Miss Dilling played three groups of compositions by Mozart, Rameau, Handel, Pierné, Fauré, Zabel, Grieg, Debussy and Bizet. By special request, Miss Dilling gave a solo group including a Bach Bourrée, and Legende by Henriette Renié. Miss Dirman was heard in works of Puccini, Mahler, Dupont and Koechlin, and Annie Laurie as an encore.

On Friday morning business sessions again had an important part in the convention program. Music in Industry was the Forum's topic. Speakers included Sgt. Eugene List, pianist, Judge Leopold Prince, conductor of the City Amateur Symphony Orchestra, and Otto Luening composer.

Clarence Menser, vice-president of NBC, was the chairman and principal speaker of a forum on Television in the afternoon. He stressed the importance of this development in the post-war world. According to Mr. Menser, it will be the greatest help to man since the invention of the wheel.

Mrs. Harrison Havner, chairman of the Contest for Junior Artists, introduced Marilyn Gaderick, 11-year-old child pianist, Genevieve Chinn, 9-year-old pianist, and Kenneth Gordon, violinist, guest artist. Miss Gaderick was awarded the highest superiority rating in the Junior Contest. Miss Chinn received a $25 Encouragement Award in the contest, of which Leo Barzin was chairman.

On Friday evening a reception was given by The Musicians Club of New York for the delegates to the convention. Frank La Forge, president of the club, presided. He gave a witty talk on the general subject of opera, including a number of anecdotes. Mrs. Gannett, Mrs. Thomas, Mrs. Lewis J. Howell, president of the New Jersey Federation of Music Clubs; Mrs. John McClure Chase, chairman of the dinner committee, and Mrs. Edgar Stillman Kelley, Convention chairman, made brief remarks.

In the concert which followed, Emma Otero, coloratura soprano, gave a delightful program, including a particularly fetching Pastorale dedicated to Miss Otero by Mr. La Forge, who accompanied her at the piano. Carolyn Beebe, pianist, and the Perolé String Quartet played the Quintet in A Minor, Op. 50, by Henry Hadley, with skill.

On Saturday morning the convention delegates were guests at the silver jubilee luncheon of the Morning Choral in the Saint George Hotel, Brooklyn. Mrs. E. Harold Du Vall is president of the Brooklyn Morning Choral. Herbert Stavely Sammond conducted the Choral, with Leo D'Alessandro, baritone, assisting in a group of songs.

Officers and Prize Awards

The announcement of the officers for the next two years followed. Re-elected were: president, Mrs. William B. Thomas, Binghamton; recording secretary, Mrs. C. J. LeFleur, Waverly; corresponding secretary, Mrs. Henry Dunbar, Kingston; treasurer, Mrs. Warren Knox, Albany; parliamentarian, Mrs. Grace Wynn Tapley, Geneva; and National Board member, Mrs. Jessie Nash Stover, Utica. New appointments include the first vice-president, Mrs. Grace Wynn Tapley, Geneva; second vice-president, Hazel Fletcher Hawley, Massena; and third vice-president, Mrs. Harry C. Schroeder, Brooklyn.

Leon Barzin, chairman of the Young Musicians Contests, announced the following winners and prizes: Mildred Lind, violin, $100; Rosalind Sternberg, voice, $50; Alla Goldberg, cello, $50; Geraldine Ruegg, harp, $50. Encouragement awards of $25 were given to the following: Genevieve Chinn, piano; Hugh M. Brown, violin; Elizabeth Sammis, voice. Another encouragement award is to go to a young artist from Albany.

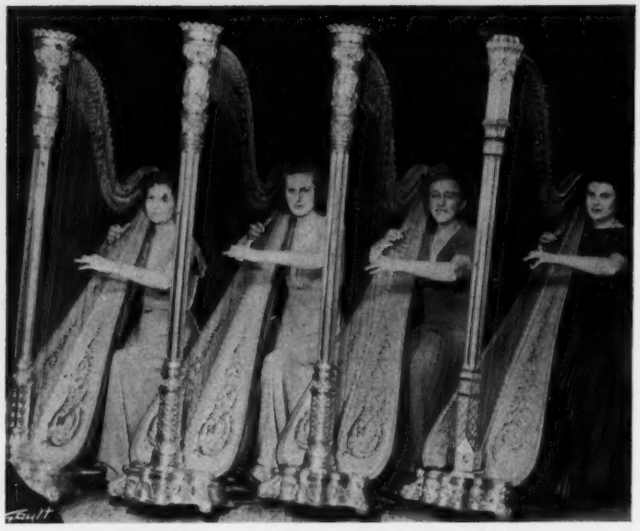
In Temple Emanu-El, the convention closed on Sunday with an Inter-State and Inter-Faith Festival of Song, when 500 members of choruses from Pennsylvania, New York and New Jersey participated. Dr. John Warren Erb, national choral director of the Federation of Music Clubs, conducted the mass singing. The conductors of the various choruses led their groups in individual numbers.

Among the groups and their conductors represented were:

Woman's Choral of Elizabeth, Lillian Andrews; Rainbow Trio, Graydon Clark; Vocal Art Chorus of New Brunswick, Hanna E. New; Newark High School Alumni Chorus, Dorothy Schneider; Union Glee Club, Francis J. Clancy; Woman's Club Chorus of Maplewood, Gertrude H. Hale; Woman's Choral Club of Rahway, Dorothy T. Weinheimer; Newark Symphonic Choir, Graydon Clark; Contemporary Choral of Newark, Paul H. Oliver; Haywood Singers, Leonora Scattergood; Cliffside Choral, John P. Corrado; Vocal Ensemble New Jersey Federation of Woman's Clubs, Roberta Bitgood; Woman's Glee Club of State Teachers College, Frances S. Dunning; Irvington Civic Chorus, J. W. Brown; Singers' Fellowship of Teaneck, Everett Engstrom; Saint Andrews Glee Club, James Mackie; Peoples Civic Chorus of Hudson County, Adele Rankin; Murdoch Hall U. S. Cadet Corps of Jersey City Medical Center, Verna Carega; Brooklyn Nautilus Glee Club, J. B. Harvey; New York Avenue Methodist Choir, J. McDougall Craven; Flushing Community Choral, Edith Baxter Harper; Stevens Glee Club, Marcel Bogstahl, Mineola, L. I.; Quartette from Monday Musical Club, Albany, New York; Federation Choral, Mrs. J. McClure Chase; Musical Arts Club, Pennsylvania, J. Warren Erb; Woman's Choral, Long Island, Rose Gores Rockwell; Freeport Choral, Mrs. J. McClure Chase; Morristown A'Capella Choir, Childs Meys, and The Morning Choral, Herbert Stavely Sammond.

Dr. Samuel H. Goldenson welcomed the choruses, the Federation and guests to the Temple. Mrs. Edgar Stillman Kelley responded on behalf of the music clubs. Dr. Charles H. Kremer was the Festival chairman.

JOHN HERSHBERGER.



MILDRED DILLING AND HER HARP ENSEMBLE

gave a concert complimentary to Mrs. Guy Patterson Gannett, National President, at the New York State Federation of Music Clubs' conference in New York on May 4. Left to right, Elizabeth Gordon, Geraldine Ruegg, Miss Dilling, and Marion Perley. (Photo by Gault.)

MANHATTAN SCHOOL OF MUSIC STUDENTS GIVE INFORMAL CONCERT

at the Cathedral Canteen, New York. Twenty-six years ago, the first unit from the school played for convalescents from Chateau Thierry and the Somme. Today boys wounded at Guadalcanal and Bizerte are entertained as part of the work for service men done by the District Music Service of the school in canteens, service clubs, hospitals and camps by students and faculty members. This work will be extended next fall, when the school's new Bachelor of Music course is opened. (Photo by Paul Parker.)

New Jersey Clubs Mark 25th Year of State Federation

The 25th Anniversary Convention and Seventh Biennial of the New Jersey Federation of Music Clubs took place at the Hotel Sheraton, Newark, N. J., April 28, 29 and 30. A large attendance was present at the various business sessions, musical programs, receptions and other social meetings. Mrs. Lewis J. Howell, president of the organization, was re-elected for another term.

Newark's Mayor, Vincent J. Murphy, welcomed the delegates and guests, who were addressed also by Governor Walter E. Edge of New Jersey. Other speakers during the three-day celebration included Mrs. Guy P. Gannett, president of the National Federation of Music Clubs, Mrs. Howell, Mrs. P. G. Burleigh, Geoffrey O'Hara, Harry G. Specht, Dr. James Francis Cooke, Mrs. John McClure Chase, Harry Friedgut, E. Robert Schmitz, Olga Samaroff Stokowski, Leonard Liebling, Marion Bauer and Osbourne McConathy.

A number of choruses and vocal and instrumental soloists gave the programs, two of which had a one-act opera, It Began at Breakfast (music by Robert Elmore, libretto by Marie Zara and Edward Rhein), and a two-scene ballet Les Millions d'Arlequin (music by Richard Drigo, choreography by Theodore Bekefi), the latter engaging seven principals and a corps de ballet of 70. One of the features of the Convention-Biennial was a Festival of Song (War Service Benefit) held in the Mutual Life Insurance Auditorium, April 28, with 21 vocal groups participating. In the final three compositions, all the singers joined under the leadership of Dr. John Warren Erb.

Mexico Prepares to Play Host to Music Visitors from U. S.

By VERNA CARLETON MILLAN

Mexico, D. F.

The spring season opened brilliantly here with a series of concerts by the Mexican Philharmonic Orchestra under the direction of Erich Kleiber. Once again Kleiber proved himself a truly remarkable director.

The opening program began with Rossini's Tancredi overture, followed by Mozart's Symphony in E sharp major, op. 39, both played with a fluid loveliness. The second part of the concert featured Manuel Ponce's new Concerto for Guitar and Orchestra, heard here for the first time, with Andrés Segovia as soloist.

The delicate, folkloric melodies of Ponce are seldom heard to advantage in his orchestral works. The concerto, in spite of isolated fragments that are charming indeed, lacks a certain strength and coherency. Perhaps the most successful of the three movements, *allegro, andante,* and *allegro moderato e festive,* was the final one with its provocative subtitle, "Murmurs of a Far-off Fiesta." Perhaps the guitar, at best a fragile instrument, lacks the resonance and sonority necessary in any music written for orchestral accompaniment. Whatever the reason, the concerto can not be considered among Ponce's more successful compositions.

The program closed with one of the most tingling and spirited versions of the Introduction and Dance to De Falla's La Vida Breve that we have heard in some time.

Segovia also gave a series of concerts here in March at the Fine Arts Palace, assisted by a charming Spanish pianist, Paquita Madriguera. The four programs were a sheer delight, and seemed like the evocation of some former epoch, gone forever. In Segovia's hands, the guitar possesses infinite color and richness; probably no one living today can touch his superb technical capacity. One of the outstanding numbers was Castelnuovo-Tedesco's Concerto, played with Sra. Madriguera, a sensitive and responsive pianist. Other composers were Purcell, Handel, Scarlatti, Granados, Bach, Ponce, Turina and Respighi.

Chamber Music Novelties

The New Lener Quartet (Ruvalcaba, Smilovits, Roth and Hartman) were heard here in a magnificent concert of Russian chamber music at the Fine Arts Palace, in a benefit for Russian War Relief. There was nothing to indicate, in the consistently fine quality of the playing, that the new first violinist, Higinio Ruvalcaba, has not always been a member of the group.

The program began with Shostakovich's String Quintet, op. 57, with Salvador Ordonez Ochoa as pianist, a work first heard in Mexico two years ago. While not among the best of Shostakovich's compositions, the quintet, as the Leners played it, is music filled with delicate and unexpected changes of mood; the low, muted *preludio* giving way to a playful *allegretto-scherzo,* light as a modern Mozart.

Maikovsky's Quartet, No. 5, op. 47, heard here for the first time, has not the strength of Shostakovich, but it is agreeable music, light of touch, almost in a romantic vein. The program ended with Tchaikovsky's Quartet in D, superbly played by the New Lener Quartet, that brought out all the prismatic beauty of the famous *andante cantabile.*

Russian Concert at Embassy

More Russian music was heard in a special recital in the new Soviet Embassy, given by a chamber orchestra from the National University of Mexico under the direction of José I. Vazquez. Compositions of Shostakovich, Tchaikovsky and Maikovsky were played, but the feature of the evening was the premiere of Kostakovsky's new Sonata No. 2, op. 34, magnificently done by the young Mexican violinist, Samuel Martí.

Though Kostakovsky has lived in this country for so many years that he is now considered among the most brilliant of the "Mexican" contemporary composers, his music has retained its marked Russian quality. The sonata begins with a melodic *allegro moderato,* followed by a soaring, tender *serenata.* The swift, rippling finale is fresh and highly original. Once again Kostakovsky has proven himself a composer with something definite to say, and in Martí he has found a sensitive interpreter, endowed with a wealth of technical capacity.

Amalia Millan Maldonado gave a fascinating recital of Mexican folksongs in the concert hall of the Benjamin Franklin Library here in March. The young singer, who has traveled all over the Republic in search of material, has probably the largest and best repertoire of native songs in Mexico today. She sings in some 58 dialects, representing all the tribes of Mexico and Latin America. Her rich, warm, throbbing voice is particularly adapted to the dramatic Mayan. Otoni and Yaqui songs. Srita. Millan Maldonado is not only an indefatigable investigator, but a fine artist.

Summer Series Plans

Carlos Chavez' Mexican Symphonic Orchestra will open its summer season early this year, on May 26, and close it on Sept. 17. An additional month, therefore, of concert music will be heard here. If unforeseen war events do not prevent the trip, Artur Rodzinski will be guest conductor at four concerts in July. The program this year promises to be very unusual, with Shostakovich's Eighth Symphony featured on the opening program. Other composers scheduled for the season are Beethoven, Villa-Lobos. Geminiani. Sandi, Ravel, Vaughan Williams. Franck, Chavez, Buxtehude, and Debussy.

Artists Named for Mexican National Opera Series

The National Opera season in Mexico City will open on June 14 with a performance of Tristan and Isolde, and will include in the repertoire Don Pasquale, L'Elisir d'Amore, Barber of Seville, Secret of Suzanne, Don Giovanni, Ravel's Spanish Hour, La Forza del Destino, La Boheme, Rigoletto, Lucia. Pelleas et Melisande, Werther, and Rimsky-Korsakoff's Tsar Saltan. In addition, the executive committee of the Opera Association is planning to offer one or two Spanish operas.

The Metropolitan Opera of New York will be well represented with the appearance of Lily Pons, who will sing for the first time in Mexico in her favorite roles, also Stella Roman, Elisabeth Rethberg, Kurt Baum, Frederick Jagel, Salvatore Baccaloni, Jennie Tourel, Raoul Jobin, and Armand Tokatyan. Others to appear are Ivan Petroff and Roberto Silva. Negotiations are pending with Licia Albanese and Dusolina Giannini.

The operas will be conducted by Gaetano Merola, who will also act as honorary advisor of the National Opera; Jean Morel, Jascha Horenstein, and the local conductors, Guido Picco, Carl Alwin and Ignacio Del Castillo.

At a recent meeting of the executive committee, the following officers were elected: Lic. Aeron Saenz, president; Roberto R. Rivera, vice-president; Lic. Alfonso Romandia Ferreria, secretary, and Lic. Eduardo Bustamonte, treasurer. Lic. Emilio Portes Gil remains as honorary president, and Ernesto De Quesada continues on the board of directors. President Manuel Avilla Camacho of Mexico is honorary president of the Honorary Committee. George Messersmith, Ambassador to Mexico from the United States, is honorary president of the American Committee, which will include Harry Wright and Col. Harry Stewart, both prominent American residents in Mexico City.

Jascha Heifetz, will appear at the Bellas Artes in Mexico City in a series of four recitals, with Emanuel Bay as accompanist, on May 3, 5, 9, and 12. He will also appear as soloist in two concerts with the Philharmonic Orchestra, under the direction of Jascha Horenstein, playing the Beethoven concerto on May 16, and Tchaikovsky violin concerto on May 19. All performances will be under the auspices of the Daniel Musical Society.

BUENOS AIRES

(*Continued from page* 3)

continues as scenic director. Margarete Wallmann returns after a year of absence as choreographer and director of the ballet corps, and Otto Erhardt and Josef Gielen continue as *régisseurs.* The vocal roster includes the names of several singers resident in these latitudes.

Sacred Drama Staged

The autumn season opened in Holy Week with the South American premiere of Golgota, sacred drama by Francis Bernard Vajda. The novelty, which aims to present moments of the life of Jesus in 25 tableaux with an orchestral background and occasional choral and solo contributions, failed to create a deep impression, as neither the music nor the dramatic passages interpolated into the Gospel texts were up to expectation. However, the magnificent stage presentation designed by Hector Basaldúa was a highly valuable contribution to the reception of the work.

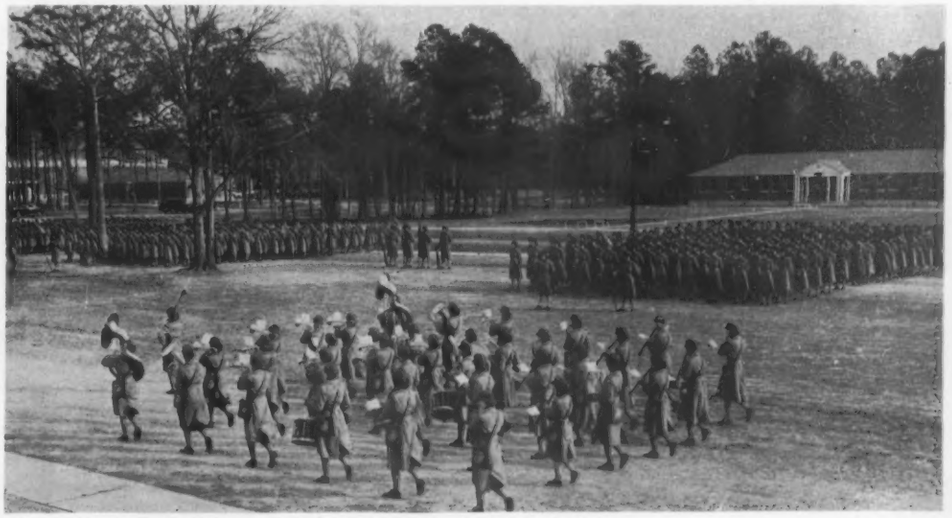
The symphonic season opened on April 14 with an all-Argentinian concert conducted by Albert Wolff. Alberto Williams' Second Concert Overture brilliantly launched the evening, followed by El Yuquerí by Ricardo Rodríguez, a well-built descriptive score. Gilardo Gilardi's Gaucho con Botas Nuevas made a lively and enjoyable end to the first part of the concert. The novelties further heard were the Concierto Aymara for violin and orchestra by Luis Gianneo, a first-class opus inspired by popular Indian melodies, with leading themes built on the pentatonic acale; Carlos Suffern's La Noche, a symphonic poem which showed a pronounced talent for orchestral expression, and Carlos Viacava's Dinamismo (Scherzo sinfonico), which had an original sense of form. Wolff's readings exhibited complete knowledge and understanding of the Argentinian music. Carlos Pessina was the brilliant violin soloist in the Gianneo Concerto.

The second concert, also conducted by Wolff, brought an all Rimsky-Korsakoff program in commemoration of the composer's centenary. The concert opened with two excerpts from Snegourotchka, followed by the symphony No. 9 (Antar), beautifully read and played with refined musicianship. A refulgent version of the Russian Easter Overture brought the climax of the concert. It closed with the familiar Scheherazade suite, which unfurled its gorgeous color and poetry in an exceptionally incisive and rhythmically compelling performance.

Ballets and Recitals

The ballet series opened with successful performances of Margarete Wallmann's choreographies for La Boutique Fantasque (Rossini-Respighi) and Boris Romanoff's version of the Ravel Bolero, all formerly reviewed in these pages. However, the absence of De Basil's Ballet Russe, now touring Brazil, has been very much regretted.

Felicja Roon, Polish pianist, offered two recitals at the Odeon. Her well selected opening program listed a Prelude and Fugue by Frescobaldi, and Aria and variations by Handel, performed with good command of form and style. The Brahms Sonata, op. 5, had a well proportioned reading. The Schumann Children's Scenes showed a wide gamut of nuances in interpretation and delivery. The second concert featured Eugen D'Albert's Suite No. 1 and Schumann's Symphonic Etudes as major works. Further short excerpts by Brahms and Chopin evidenced the serious musical attainments of the recitalist.



THE FIRST ALL-FEMININE BAND IN THE MARINE CORPS WOMEN'S RESERVE marches in the weekly regimental review at Camp Lejeune, N. C. It broadcast on a national hookup, Feb. 12. Director is Marine Sergeant Charlotte Louise Plummer, of Eugene, Ore., who also plays first clarinet. (Official U. S. Marine Corps Photo.)

RADIO: NEWS AND VIEWS—

By VIVA

The New York Philharmonic-Symphony has mapped out plans for its entire summer season of broadcasts (CBS, Sundays, 3 p. m. EWT), complete with soloists. On May 21, Dr. Rodzinski makes his last appearance until Oct. 1, with Sylvia Zaremba, pianist, as soloist. Vladimir Golschmann takes over the baton for three concerts, May 28, June 4, June 11, with Robert Casadesus, pianist, Nathan Milstein, violinist, and Beveridge Webster, pianist, respectively. The subsequent six concerts, June 18, 25, July 2, 9, 16 and 23, are under the direction of Fritz Reiner, with William Kapell, Ania Dorfman, pianists (July 2, no soloist), John Corigliano and Michael Rosenker, violinists, Rudolf Serkin, pianist, and Alexander Kipnis, bass. Dimitri Mitropoulos conducts July 30 (no soloist), Aug. 6, 13, 20, 27 and Sept 3, with Isaac Stern, violinist, Alexander Brailowsky, pianist, John Corigliano, violinist, and Leonard Rose, cellist, Carroll Glenn, violinist, and Rudolf Firkusny, pianist. Golschmann returns for three appearances, Sept. 10, 17 and 24, with Erica Morini, violinist, as soloist on Sept. 17. Dr. Rodzinski ends the summer season Oct. 1, with Helen Traubel, soprano.

Among the highlights is the world premiere, on June 4, of Morton Gould's Symphony on Marching Tunes. This is in four movements and was written to commemorate the Centennial of the Y. M. C. A. For his themes, Morton Gould has chosen marching melodies, chiefly of Civil War origin. He has not used the exact tunes, but merely suggestions of such airs as Johnny Comes Marching Home; and Tramp, Tramp, Tramp. The work is in four movements: March Variations, described as lusty and hearty; Bivouac, sentimental and nostalgic; Quick Step, in place of a Scherzo; and Memorial, perhaps the most significant movement of the four, which ends on a broad and quietly intense note. The Symphony is dedicated to freedom-loving youth fighting for liberty all over the world.

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The National Federation of Music Clubs observed National Music Week with four broadcasts, one on each of the national networks. On NBC, four songs receiving honorable mention in the Federation and NBC Patriotic Song contest were given a hearing. The Blue Network presented the prize-winning composition in the just concluded Young Composers' Contest, Nocturne de la Neologie by Maurice J. Hyman, 22-year-old former pupil of Arnold Schönberg. CBS dedicated a program to War Service, featuring the Double Quartet from Quonset, R. I., Air Base, while the Mutual System gave a Youth Program, timed to coincide with the auditions currently in progress for the Edgar Stillman Kelley Junior Scholarship. Mrs. Guy Patterson Gannett, National President of the Federation, spoke on the NBC and Blue programs, Mrs. Ada Holding Millier, War Service Chairman, on CBS, and Etelka Evans, National Education Chairman and founder of the Edgar Stillman Kelley Scholarship, on MBS.

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On May 14, Maria Kurenko, Russian soprano, returned to CBS in a new weekly series (Sundays, 10:45 p. m.) of songs and arias, patterned on her series which ended last January.

MORTON GOULD,

American composer and conductor. His Symphony on Marching Tunes, in four movements, written to commemorate the centennial of the Y. M. C. A., and dedicated to freedom-loving youth fighting for liberty all over the world, will be premiered over CBS on June 4 by the New York Philharmonic Symphony under Vladimir Golschmann's baton.

MARIA KURENKO,

Russian soprano, is being heard weekly with orchestra over CBS on Sundays at 10:45 p.m., in programs of arias and songs. She gave a similar series over the same network last year. (CBS Photo.)

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Summer replacements include Percy Faith, conductor, who took over for André Kostelanetz on The Pause That Refreshes, and Eileen Farrell, soprano, who substitutes for Gladys Swarthout on the Prudential Family Hour, May 28.

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The Gena Branscombe Choral was heard in a broadcast over the Blue Network May 7.

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Marcelle Denya, soprano, appeared on the Treasury Hour over New York's WNYC, May 14.

I'd like to make it clear that I do not wear bobby socks, am not given to indiscriminate swooning and can take my crooning or leave it alone. So it was with firm resolve and a cynical gleam in my eye that I sallied forth to a press cocktail party given at an elegant New York eating emporium known as Toots Shor. The Press was to be introduced to The Voice—otherwise known to the multitudes as Frank Sinatra.

The Voice turned out to be a short, slight youth wearing his much publicized checked jacket and wide bow tie. He is not so emaciated as the columns and comic strips would have you believe. His chief charms are a radiant friendliness and a genuine enjoyment of all the fun that has been poked at him.

After the usual hysterical goings on with flashlights, etc., The Voice and I met. I gazed at him rather helplessly and mumbled something about "good music—Rodzinski," with a feeble laugh.

"Don't you think he's done a wonderful job with the orchestra?" demanded The Voice.

"Yes, indeed," said I, not trusting my hearing.

"Never heard it sound better," he went on. "I love that kind of music. It's my kind. You know I have a collection of five hundred albums. Guess maybe it's one of the biggest collections in the world."

"Wh-what sort of albums?"

"Oh, Debussy, Wagner—say, isn't Wagner marvelous? I never get tired listening to him. And Tchaikovsky, Mahler . . . that thing with the singers . . . Song of . . ."

"Song of the Earth?" I ventured dazedly.

"Yeah, that's it. I'm crazy about that. Play it all the time."

"Have you thought of studying serious music?"

"Oh, no!" The Voice was shocked. "I haven't the equipment for that. My voice isn't big enough. But I do love to hear good music."

At that point and to my eternal regret, Sinatra was whisked away by a CBS official to captivate a movie editor.

RADIO PROGRAM GUIDE

(ALL TIMES EASTERN WAR TIME)

SUNDAY

E. Power Biggs, organist, 9:15 a.m., CBS.
New Voices in Song, 9:45 a.m., CBS.
The NBC Concert Orchestra, 12 noon, NBC. H. Leopold Spitalny, conductor.
The Stradivari Orchestra, 12:30 p.m., NBC. Paul Lavalle, conductor; Harrison Knox, tenor. Fifteen of the world's finest Stradivarius instruments.
The Westinghouse Program, 2:30 p.m., NBC. John Charles Thomas, baritone; Victor Young's Orchestra; Ken Darby Chorus; John Nesbitt, narrator. Ballads and popular songs.
The New York Philharmonic Orchestra, 3 p.m., CBS.
May 28. Vladimir Golschmann, conductor, Robert Casadesus, pianist. All-Beethoven Program. Coriolanus Overture, 4th Piano Concerto, Symphony No. 5.
June 4. Golschmann, conductor, Nathan Milstein, violinist. Violin Concerto (Brahms); Symphony on Marching Tunes (Morton Gould) (world-premiere).
June 11. Golschmann, conductor. Beveridge Webster, pianist. All-Schumann Program. Overture, Scherzo and Finale, 4th Symphony; Piano Concerto.
June 18. Fritz Reiner, conductor. William Kapell, pianist; Lieutenant Kijé Suite (Prokofieff); Firebird Suite (Stravinsky); 2nd Piano Concerto (Rachmaninoff).
The Pause That Refreshes, 4:30 p.m., CBS. Percy Faith, conductor; Eleanor Steber, soprano.
World of Song, 4:30 p.m., Blue Network. Orchestra, Wilfred Pelletier, conductor. Metropolitan Auditions of the Air alumnae as soloists.
General Motors Symphony of the Air, 5 p.m., NBC. Frank Black, conductor.
The Family Hour, 5 p.m., CBS. Eileen Farrell, soprano, replaces Gladys Swarthout, May 28, for the Summer.
Radio Hall of Fame, 6 p.m., Blue Network. Paul Whiteman's Orchestra; Deems Taylor, commentator. Variety.
Keepsakes, 8 p.m., Blue Network. Dorothy Kirsten, soprano; Mack Harrell, baritone. Sentimental songs and verse.
Manhattan Merry Go Round, 9 p.m., NBC. Victor Arden's Orchestra; Thomas L. Thomas, baritone; Marian MacManus, soprano. Ballads and popular songs.
American Album of Familiar Music, 9 p.m., NBC. Frank Munn, tenor; Jean Dickenson, soprano; Evelyn MacGregor, contralto; Margaret Daum, soprano; Gustave Haenschen Orchestra. Ballads, popular songs.
The Mexico City Symphony Orchestra, 9 p.m., Mutual. Carlos Chavez, conductor.
Maria Kurenko, soprano. 10:45 p.m. CBS. Songs and arias.

MONDAY

Broadway Matinee, 4 p.m., CBS. Al Roth Orchestra; Alfred Drake; guests (Monday through Friday).
Music for a Half Hour, 4:30 p.m., Mutual. Bob Stanley, conductor; Annette Burford, soprano; Earl Palmer, tenor.
To Your Good Health, 6:15 p.m., CBS. Lyn Murray Chorus and Orchestra; Guests. (Monday, Wednesday and Friday).
Serenade to America, 6:15 p.m., NBC. H. Leopold Spitalny, conductor; Nan Merriman, contralto (Monday through Friday).
The Voice of Firestone, 8:30 p.m., NBC. Howard Barlow, conductor; Richard Crooks, tenor.
The Telephone Hour, 9 p.m., NBC. Bell Telephone Orchestra, Donald Voorhees, conductor.
May 29. Nelson Eddy, baritone. Oh, What a Beautiful Morning (Rodgers), Eddy; Reverie (Debussy), Orchestra; Ave Maria (Schubert), Eddy and Chorus; Trombo (Krumbine), Eddy; March from Pathetique Symphony (Tchaikovsky), Orchestra; Aria from Monna Vanna (Fevrier), Eddy.
June 5. Ezio Pinza, bass. Tu Lo Sai (Torelli), Novara La Bella (Trad.), Pinza; Long Ago and Far Away (Kern), Orchestra; Largo (Handel), Pinza; Kamenoi-Ostrow (Rubinstein), Orchestra; Au Pays (Holmes), Pinza.
June 12. Robert Casadesus, pianist. Huckleberry Finn, from Mississippi Suite (Grofé), Orchestra; Berceuse, Etude in A flat and Revolutionary Etude (Chopin), Casadesus; Malaguena (Sarasate), Orchestra; Konzertstück, beginning with the Adagio (Weber), Casadesus and Orchestra.
June 19. Bidu Sayao, soprano. Prelude in G minor (Rachmaninoff), Orchestra; The Rose and the Nightingale (Rimsky-Korsakoff), Sayao; Minuet from Manon (Massenet), Orchestra; Acasinha Teque Nina (Arr. Braga), Hey, Diddle Diddle (Hughes), Sayao; Dance of the Comedians (Smetana), Orchestra; Long, Long Ago (Berle-Sandoval), Sayao.
Carnation Contented Hour, 10 p.m., NBC. Orchestra, Percy Faith, conductor; Josephine Antoine, soprano; Reinhold Schmidt, bass; Ralph Nyland, tenor.

TUESDAY

American Melody Hour, 7:30 p.m., CBS. Eileen Farrell, soprano; Bob Hannon, baritone; Evelyn MacGregor, contralto.
Cresta Blanca Carnival 10:30 p.m., CBS. Morton Gould Orchestra; Alec Templeton, piano-improvisor; Dorothy Shay, soprano.
Sinfonietta, 11:30 p.m., Mutual. Frieder Weissman, conductor.

WEDNESDAY

Your Dubonnet Date, 8:30 p.m., Mutual. Xavier Cugat Orchestra. Latin-American rhythms.
Great Moments in Music, 10 p.m., CBS. Jean Tennyson, soprano; Jan Peerce, tenor; Robert Weede, baritone; George Sebastian, conductor. Opera condensations, composers' nights, operetta.
Invitation to Music, 11:30 p.m., CBS. Columbia Concert Orchestra, Bernard Herrmann, conductor.
May 31. Herbert Janssen, baritone. Excerpts from Die Meistersinger (Wagner).

THURSDAY

Treasure Hour of Song, 9:30 p.m., Mutual. Licia Albanese, soprano; Francesco Valentino, baritone; Alfredo Antonini, conductor. Arias and songs.
Music of the New World, 11:30 p.m., NBC. Henri Nosco, conductor.

FRIDAY

Cities Service Program, 8 p.m., NBC. Orchestra, Frank Black, conductor; Lucille Manners, soprano; Ross Graham, baritone.

SATURDAY

First Piano Quartet, 9 a.m., NBC. Adam Garner, Vladimir Padwa, Frank Mittler, Edward Edson. A half hour of piano ensemble numbers.
RCA—Music America Loves Best, 7:30 p.m., Blue Network. Orchestra, Ray Blackton, conductor. Soloists, Victor recording artists.
Boston Pops Concert, 8:30 p.m., Blue Network. Arthur Fiedler, conductor.
Chicago Theatre of the Air, 9 p.m., Mutual. Marian Claire, soprano; Henry Weber, conductor. Opera and Operetta.
Your Hit Parade, 9 p.m., CBS. Mark Warnow's Orchestra; Lyn Murray Chorus; Frank Sinatra. Pick of the week's popular tunes.
Saturday Night Serenade, 9:45 p.m., CBS. Jessica Dragonette, soprano. Gustave Haenschen Orchestra.

(Because of wartime space restrictions, only network programs are listed. When program details are not given, these were unavailable at the time of going to press. Programs are subject to change without notice.)

KENNY BAKER, HIS PAST AND PRESENT

LIEBLING

On the opening night of One Touch of Venus, current Broadway musical hit, an amiable young man named Kenny Baker ambled out on the stage and started to sing. He had blondish hair and what mothers are fond of calling "a nice, open face." All the ladies in the audience immediately began to gurgle and coo. The old ones selected him as an ideal beau—for their granddaughters. The young ones suddenly found themselves thinking about the boy from back home. When, as the timid barber, Rodney Hatch, Baker married Venus and settled down in the last act to solid respectability in Ozone Heights, the general feeling was one of satisfaction and approval.

After the curtain fell, Baker removed his makeup, piled into the subway and betook himself to Ozone—excuse me, to Kew Gardens,—which was also as it should be. For Mr. Baker believes in leading a normal life, whether as Rodney Hatch or as Kenny Baker. And this includes a pretty wife, three children and a home in the suburbs. It should be explained, however, that the house in Kew Gardens is merely pinch-hitting for a 120-acre ranch near Santa Barbara, California.

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One Touch of Venus is Kenny Baker's first stage venture. He was a little anxious about the whole thing. He had been well known in radio, as a featured singer with Jack Benny and Fred Allen. As anyone knows, being on a program with either of those two gentlemen is equivalent to being somewhat overshadowed. Baker found himself in the unenviable position of a singing "stooge." He fared a little better in the movies, but not much.

High point of his movie career was an appearance as Nanki-Poo in the British-made Mikado with the Doyly Carte company. This technicolor epic gave Baker his only trip to Europe. The British studio kept American actors practically locked up in those days. So many of them had slipped over the Channel for a quick look at Paris and had never been heard of again. The studio was taking no chances with Baker. However, he did manage to get in a few days in Paris . . . with his wife.

All this sounds like a fairly active life. But it was taking Baker nowhere fast. So he retired for a year to study acting, and to improve both his singing and speaking voice. The result was two straight movie parts, in Stage Door Canteen, and Doughboy in Ireland, and the role of the barber in One Touch of Venus. Baker is now going somewhere very fast indeed.

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He was born in California some 30-odd years ago. His parents were not musicians and viewed their son's early hankering for the violin with mild alarm. Nevertheless they let him take violin lessons for nine years. In Junior College, he joined a Glee Club and promptly forsook the violin. He started serious vocal study and planned a concert career. He was, however, unable to get very far with that noble ambition. He joined a quartet (do all young male singers join a quartet?). He also soloed around a bit.

One day he thought it might do him no harm to learn a few popular songs. Art was art, but. . . . He timidly entered a national radio contest conducted by Eddie Duchin and sponsored by Texaco, and to his intense surprise, he won it. He found himself on a major weekly radio program, with his popularity rising by leaps and bounds. Jack Benny and all the rest followed.

Baker had not, however, forgotten his early ambitions. After a few years of security and success, he decided to do some concert work. He had continued studying and had quite a sizeable repertoire. Asked how he went into the concert field, he replied simply, "I asked them to engage me and they did." He sang with several major symphony orchestras and has had several tours.

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A lengthy vista of musical comedy and movies seems to stretch ahead into the future, probably eliminating concert activities for the moment. But as soon as he feels that his children's future is secure, he wants to devote his time to Lieder singing. He loves Schubert and Schumann and is just starting to appreciate Brahms. He is a Beethoven and Tchaikovsky fan as well. He's not so fond of opera, but merely because he feels that most opera production is antiquated. This also holds for Gilbert and Sullivan, of which, however, he is passionately fond.

"I don't think Gilbert and Sullivan have ever been given proper presentation," Baker asserts. "Why in the world doesn't some smart producer take the G. and S. operettas, bring their books up to date, cut out all the old jokes, buy wonderful scenery, dress the cast in beautiful costumes and produce these works as they should be given?"

He has a visionary gleam in his eye when he talks about this, which may mean that if no one else does it, he may himself venture some day. In the meantime, he has a large family to raise and a large career to nurse, both of which promise to keep him pretty busy for a while.

(Photo by Vandamm Studio.)

KENNY BAKER

Bernstein Wins Critics' Award

The award of the New York Music Critics Circle for the best new orchestral work heard in that city this season went to Leonard Bernstein's Symphony No. 1 ("Jeremiah"), following a rehearing of this score and others over NBC on May 11, under Dr. Frank Black. A prize chamber music score will be selected on May 21, part of the program being broadcast.

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THE DANCE: New Choreographic Essays Lack Depth, Though Dancers Excel in N. Y. Season

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

There has been no let-up in the hectic New York Spring dance season. Ballet Theatre's "Met" engagement has been extended through May 21. The Modern Dance arrived on the scene when Martha Graham's Company opened at the National Theatre on May 7 with nightly performances running through May 14. (At least, the National Theatre is just around the corner from the "Met," and this made commuting for critics far less complicated than it was when the Ballet Russe de Monte Carlo was playing at the City Centre.)

The only novelty offered by Ballet Theatre during its last two weeks was a revival of Catherine Littlefield's ballet, Barn Dance. The music is a conglomeration of good old American folk tunes, with arrangements and original music by David Guion, John Powell and the late L. M. Gottschalk. Suitable scenery and costumes were designed by Salvatore Pinto.

This ballet caused quite a sensation in Paris some years ago when the Littlefield Ballet appeared there, and it was last seen in New York at the Centre Theatre during the International Dance Festival about six years ago. While it pretends to do no more than depict the simple naïve gaiety of American country folk, present day standards demand somewhat more of a ballet. There must be a plot development, climaxes and anti-climaxes, in order to sustain interest; otherwise the work is likely to take on the aspect of a dancing school recital piece, no matter how well it is done.

For the material at hand, the dancers were marvelous. They gave it all they had and obviously enjoyed every minute of it. Rozsika Sabo, Patricia Barker and especially Janet Reed were delectable as the little girls. Their partners, Harold Lang, Michael Kidd and Fernando Alonso, were winsome as devilish little boys. Rosella Hightower, Alicia Alonso and Mary Heater provided amusing characterizations as the mothers. The central figures, Light Maiden and City Slicker, were danced respectively by Dorothie Littlefield, sister of the choreographer, and Thomas Cannon, of the original Littlefield Ballet.

Young Artists Show Growth

While the season as a whole was unrewarding artistically as far as new ballets were concerned, excellent individual performances and the noticeable progress of many young dancers did much to make up for the lack of choreographic growth. Markova, Gollner, Dolin and Eglevsky have for many years been great solo artists. But now many of the dancers who not so long ago were members of the corps de ballet are developing into fine artists.

First on the list this season is Rosella Hightower for her magnificent performance in Swan Lake and her flawless technique in the Pas de Deux from Tchaikovsky's Nutcracker. The latter is danced with André Eglevsky, and the two dancers make a never-to-be-forgotten team. For sheer elegance, grace and technique in classic ballet, this duo was the most exciting offering of the season. Nora Kaye continues to be the leading female dancer in the Tudor idiom, and her interpretation of Hagar in Pillar of Fire is as moving and compelling as any role in the ballet repertoire. Janet Reed has proved a highly versatile young artist. Her roles included important parts in Pillar of Fire, Madamoiselle Angot, Bluebeard, Pas de Quatre, Fancy Free and Gala Performance, as well as smaller but exacting assignments in Dim Lustre, Barn Dance and Princess Aurora. Quite a list for the first season with a company! John Kriza is coming up fast and is by far the best Prince Sapphire in Bluebeard since Skibine. Alicia Alonso does well in the part of Floretta. Karnilova, who seems to have inherited the part of Boulotte, as well as featured roles in other ballets, is an extremely strong dancer but lacks warmth and softness.

PAS DE DEUX
from Tchaikovsky's Nutcracker Suite as performed by Rosella Hightower and André Eglevsky with the Ballet Theatre in its New York season at the Metropolitan. (Photo by Fred Fehl.)

Some of the high spots of the season were Markova and Dolin's Giselle; Argentinita's ballets; Sir Thomas Beecham's conducting of Romeo and Juliet with Markova and Laing in the title roles; Jerome Robbins' Fancy Free, with composer Leonard Bernstein wielding the baton; Argentinita and Massine in De Falla's Three Cornered Hat.

Antal Dorati continues as conductor for the company, with Mois Zlatin as his assistant.

Graham in Week's Series

Eleven different works were presented by Martha Graham and her Company in eight successive performances which started on May 7 at the National Theatre. Each work had been an outstanding event of a previous season, but this was the first time the complete repertory of Graham theatre pieces had been shown.

The presentations included El Penitente, Deaths and Entrances, Punch and the Judy, Salem Shore, Every Soul Is a Circus, Letter to the World, American Document, Frontier, Lamentation, Deep Song, and Primitive Mysteries. The dancers assisting Miss Graham were Eric Hawkins, Jane Dudley, Sophie Maslow, Merce Cunningham, Nina Fonaroff, Pearl Lang, Ethel Butler, Marjorie Mazia, May O'Donnell, Jean Erdmann, Marie Marchowsky, John Butler, Robert Horan, David Campbell, and Angela Kennedy. In lesser parts were Barbara Bray, Nina Caiserman, Phyllis Kahn, Lili Mann, Helen McGhee, Natanya Newman, Miriam Pander, Jeanne Thompson and Yuriko.

The magic artistic touch of Arch Lauterer, the scenic artist, was evident in all of the productions. He always manages to get the maximum effect with the minimum of suggestion, and his particular gift provides a perfect synthesis for the Graham approach. The costumes were fresh and stunning, and the dancers all thoroughly schooled in Graham technique, may be credited for their highly finished performances.

Louis Horst, musical director for the company, conducted the orchestra for which special scores of the works had been arranged.

Dance Jottings

On her recent tour, Iva Kitchell gave a program at Keesler Field for an audience of over 5,000 Army personnel. It was a benefit for the Red Cross, and over $1,000 was made on the concert.

Marina Svetlova has signed a contract for recital appearances during the summer and fall with Columbia Concerts Inc. Miss Svetlova will be assisted by Alexis Dolinoff and Adriana Otero.

Simone Michelle gave a recital in Denver, Col., at the Broadway Theatre on May 18. Miss Michelle, an accomplished pianist and musician as well as dancer, composed the piano accompaniment for one of her dances.

The Ballet Arts School in Studio 61 at Carnegie Hall gave a lavish midnight party in honor of the dancers of Ballet Russe de Monte Carlo and Ballet Theatre. Just about the entire ballet and dance world turned out, the artists who attended being too numerous to mention. Eric Victor and Jimmie Savo were guest entertainers.

Morton Gould has been commissioned to compose an original score on an American theme for the Ballet Russe de Monte Carlo. Lyle Saxon will furnish the libretto. The choreographer has not yet been announced.

The Ethnologic Dance Centre will present a re-engagement of La Meri and the Natya Dancers in a program consisting of Tchaikovsky's Swan Lake in the India dance idiom and De Falla's El Amor Brujo on May 23, 25, 27, 30, June 1 and 3.

It is reported that Alicia Markova and Anton Dolin have been signed by Billy Rose to star in The Seven Lively Arts, a revue which is scheduled to re-open the Ziegfeld Theatre next fall.

Koussevitzky Learns of Death of Brother in Russia

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, learned of the death of his only brother, Nicholas, in Leningrad in 1941 from a letter which he recently received from his 80-year-old sister, Anna Bach. Mrs. Bach, now living in the region of the Urals with her daughter and two grandchildren, wrote to Dr. Koussevitzky through the Government Museum of Tchaikovsky at Klin, which forwarded the letter to the United States. The family originally lived in Leningrad, where Nicholas was killed, the letter stated, "at the hands of the Fascist butchers," but were later evacuated to the East by the Soviet Government.

Music Camp Announces Scholarships

Catherine C. Crocker and Ralph W. Stone, directors of the Cape Cod Musical Arts Center, have announced that several partial scholarships in the light opera, ballet, radio and fine arts departments of that institution are available for students.

Bauer at Manhattan School

Five piano classes will be held by Harold Bauer this summer at the Manhattan School of Music, on July 6, 13, 20, 27 and Aug. 3.

Detroit Symphony to Give Twilight Series

DETROIT, MICH.—Eight summer Twilight Concerts will be presented by the Detroit Symphony Orchestra, starting on June 17, it is announced by Henry H. Reichhold, president of the board of directors. Karl Krueger, musical director, will conduct. Concerts will be held on Wednesday and Saturday evenings over a four-week period. A special stage has been built and lighting and acoustics arranged by engineers so that a capacity audience of 10,000 can see and hear from any part of the stadium. The series is sponsored by the Grinnell Music Foundation.

Albuquerque Festival Will Move to Little Theatre

ALBUQUERQUE, N. M. — Because of transportation difficulties, the third annual June Music Festival will be held in the Little Theatre, which is convenient to buses, rather than at La Quinta. Again there will be eight concerts, on June 4, 7, 11, 14, 18, 21, 25 and 28. The programs will be presented by La Quinta String Quartet, with assisting soloists to be announced later. Mrs. Albert G. Simms is general chairman; Luigi Viani, secretary and business manager, and C. E. Dinkle, treasurer.

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ROCHESTER

(*Continued from page 3*)

strings. The performers played with skill and devotion.

Dr. Hanson, conducting the Eastman School Senior Symphony, presented Ernest Bloch's impresssionistic symphonic poem Winter-Spring in an effective interpretation, and then a very humorous score by Herbert Inch, Answers to a Questionnaire. Inch answers the usual questions about birth, education, travel, address, and occupation with witty musical replies; it is a work which certainly could find a successful way into other concert halls.

Memorial to Dett

A special part of the program was devoted to a memorial for the late R. Nathaniel Dett, and brought, under Herman Genhart's baton, three of Dett's arrangements of spirituals, As by The Streams of Babylon, The Lamb, and Listen to the Lambs, beautifully sung by a mixed chorus, with Mari Taniguchi's euphonic soprano voice in the solo part. An authoritative interpretation of Howard Hanson's Fourth Symphony in a glowing performance gave a brilliant ending to the evening, which was opened by Roy Harris' March in Time of War under the composer's baton.

Another first performance was given to Declaratives for women's voices and small orchestra by Burrill Phillips. Herman Genhart, conducting the Eastman School Little Symphony Orchestra and a women's vocal ensemble from the Eastman School Choir, interpreted this dramatic work of very modern style in a spirited manner, thus earning warm applause for the performers and the composer. Other works on the program were Edward Burlingame Hill's Sinfonietta for strings, a melodious work of rich content, Edmund Haines' Symphony in Miniature, which could be called a sketch in rhythm, and a Dance Divertissement by Joseph Wagner. Thomas Wilt was the soloist in a Pastoral Ode for flute and string orchestra by Mabel Daniels, a romantic score. Dr. Paul White conducted, and his leadership, especially in the Hill Sinfonietta, made the evening into a success.

New Works for Orchestra

Three new works were presented by Dr. Hanson with the Eastman-Rochester Symphony Orchestra, but the climax of the evening did not belong to either one of them. In Memoriam by Douglas Moore, dedicated to those who die young, has many moments of surging feeling. Night Flight by Gardner Read is a sound painting, and interesting for this reason; its real musical value seemed to me doubtful. Elliot Carter's First Symphony was very, very modern. The evening belonged to Jacques Gordon, who played Samuel Barber's Violin Concerto superbly; the poetic and lyrical parts were performed in a glowing mood, and the virtuosic Presto movement showed Gordon's masterly *élan*. The ovation which followed was well deserved. Mari Taniguchi sang Charles Martin Loeffler's The Fiddler of Dooney and Caitilin Ni Uallachain with a lovely voice and earned warm applause. Bernard Rogers' Suite Once Upon a Time, four charmingly written fairy-tale movements, was well received.

The final evening of the festival brought a ballet program under Hanson's baton with the Rochester Civic Orchestra, among other works a choreography Central Park to John Alden Carpenter's Adventures in a Perambulator, and Deems Taylor's charming Through the Looking Glass.

Next to Dr. Hanson, the conductors and soloists, a special praise is deserved by the orchestras whose members certainly underwent great strain in the preparation of scores with often very difficult parts. And the American composers have every reason for thankfulness and gratitude for the enthusiasm and the devotion given to their creations by the Eastman School of Music.

Student Musicians Score

The festival was preceded by a very appropriate introduction, a Symposium of student works for orchestra; this time the Eastman students had the opportunity of proving their creative talent and skill. Besides some excessively "modern" compositions, I heard works which show that their composers have attained a more than experimental stage; to mention only a few of them, a Piano Concerto by Jack Beeson, a Capriccio for piano and orchestra by Judy Strubhar, and Portals, a prelude for strings by Carl Wirth.

Other concerts of the month included a piano recital by Max Landow, who performed among other works Beethoven's Sonata in A flat, op. 26; Schumann's Fantaisie, op. 17, and, in a brilliant style, Liszt's La Predication aux Oiseaux and Grosses Concert Solo. Two graduation recitals with the Eastman-Rochester Symphony, under Howard Hanson's baton, presented among other performers, Anna Husband in two movements of Schumann's piano concerto in A minor, played in warm romantic style, and Betty Chidlaw singing with a beautiful contralto voice the Abschied from Mahler's Lied von der Erde. Also heard with the orchestra were Miriam Duenk's expressive soprano in songs by Ravel; Barbara Barnard Smith playing in a grand performance Shostakovich's Piano Concerto; Marylouise Baker, giving a warm and accurate interpretation of Dohnanyi's Concert Piece for cello and orchestra; Betty-Lou Shaefer playing very ably Rachmaninoff's Rhapsody on a Theme of Paganini, and Harriett Johnston, dramatic soprano, in an arioso from Bemberg's La Mort de Jeanne d'Arc. Joan Harrison in her violin recital played John Alden Carpenter's Sonata with splendidly warm tone.

15 Musicians Win Ditson Awards

Fifteen awards have been made to musicians by the Alice M. Ditson Fund of Columbia University, among which are fellowships of $1,500 each to be given after the war to nine young composers and conductors in the services, and six commissions totaling $6,500 to civilian composers at work on symphonic and operatic scores.

Those who will receive the post-war fellowships are John Barnett, John Lessard, Ulysses Kay, Ellis Kohs, Milton Rosenstock, Robert Ward, Hugo Weisgall, Frank Wigglesworth and Joseph Wood.

Walter Piston, of the music faculty of Harvard University, and Randall Thompson, of the faculty of music of the University of Virginia, will each receive $1,000 for the writing of symphonies. The Piston Symphony No. 2 was performed for the first time on March 5 by the National Symphony Orchestra in Washington. The Thompson Symphony No. 3 will be performed by Artur Rodzinski and the New York Philharmonic-Symphony in the spring of 1945.

Bernard Wagenaar, of the Juilliard School of Music, received $1,000 for his chamber opera, Pieces of Eight, and an additional $500 went to Edward Eager for the libretto. Leo Sowerby, of the American Conservatory, of Chicago, received $1,000 for his Canticle of the Sun, for chorus and orchestra.

Normand Lockwood, formerly of Oberlin College and current Guggenheim fellow, also received a commission of $1,000 for the writing of a chamber opera, and Roger Sessions, of Princeton University's music department, received $1,000 for an orchestral work to be written for the radio.

The fund was established in 1940 by the will of Alice M. Ditson, widow of Charles H. Ditson, music publisher, of Boston and New York. The trustees of Columbia, assisted by an advisory committee, pass on the appropriations.

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Thanks to you eternally for helping my voice to do bigger and better work, with grateful appreciation.

NELSON EDDY

SAN DIEGO

The Amphion Club's 50th anniversary series has been so successful that this non-profit organization has decided to present seven, instead of the usual six events next season. Amphion will bring here in its 1944-1945 season Bidu Sayao; Robert Casadesus; Kurt Baum and Zinka Milanov in joint concert; Zino Francescatti; the Baccaloni Opera Company; Gregor Piatigorsky, and Marian Anderson.

Clifford Ellison, whose ballet and concert events have filled Russ Auditorium this season, has announced the following series for his next season: Patrice Munsel, Ballet Theatre, Philadelphia Opera Company in The Merry Widow, Mia Slavenska and her dancers, Platoff Don Cossacks, Dorothy Maynor, and a seventh event to be selected.

Dr. Nikolai Sokoloff will again direct an interesting series of summer concerts for the Musical Arts Society of La Jolla, to be presented by chamber orchestra and various ensemble groups. This series has flourished in the past two summers under Sokoloff's direction. Eminent artists have been presented and a high standard of program material has prevailed.

Late Season Concerts

Anne Brown, soprano, gave one of the finest concerts of the year in Russ Auditorium on April 24. Seldom has a newcomer been received with such enthusiasm. Her unusual attainments as a singer and interpreter were cause for rejoicing. She was well accompanied in a program of unusual interest by Leo Mueller.

Treble Clef, prize-winning women's glee club of San Diego State College, gave an excellent concert in Russ Auditorium on April 23 for the benefit of the college organ fund. Highlights of this program, directed by L. Deborah Smith, were Glory to God in the Highest (Pergolesi), Echo Song (di Lasso), and Mozart's one-act comic opera, Bastien and Bastienne. The substantial sum realized will be applied to the $25,000 fund being raised by Treble Clef active and alumni members for the purchase of an organ for the college auditorium.

The virtuosity of Artur Rubinstein impressed a large audience on April 30 when the pianist played a large-scale program including Beethoven's "Appassionata" Sonata, Brahms and Chopin groups, and pieces by Villa-Lobos, Granados, and Albeniz.

Douglas Beattie's well-received program of May 7 included arias from Handel's Susanna, and Belshazzar; from The Barber of Seville and The Marriage of Figaro; songs by Russian, English, and American composers; and The Ballad for Americans. Shibley Boyes was his spirited and expert accompanist.

Nita Akin was presented in concert by the Organists' Guild on April 25. Her marked technical abilities were revealed in organ classics and in contemporary works. Leo Sowerby's tumultuous Pageant won special applause.

No master classes or special courses for teachers are planned here this season.

CONSTANCE HERRESHOFF

GEORGE SCHICK, CONDUCTOR, AND CAST OF BARBER OF SEVILLE, presented by the Baccaloni Opera Company at the San Francisco Opera House during their 10-week tour. Left to right: Serafim Strelkoff (Don Basilio); Franco Perulli (the Count); Mr. Schick; Dorothy Chapman (Rosina); Salvatore Baccaloni (Bartolo); Thelma Altmann (Berta); Juan Petroff (Figaro). Mr. Schick, who has signed a two-year contract with the company, has conducted 44 performances on the tour. He has also been engaged as conductor for the San Francisco Opera Season. (Photo by R. Strohmeyer.)

ANN ARBOR

(*Continued from page 3*)

New to these concerts was Mahler's Lied von der Erde. With the Philadelphia Orchestra under Ormandy, Kerstin Thorborg as contralto and Charles Kullman as tenor, the performance was a masterpiece of coordination and of talent, despite the defeatism of the composer's philosophy. A finished reading of the Mozart "Haffner" Symphony preceded.

Children's Chorus Excels

Saturday was an interesting day, with two concerts, both led for the most part by Saul Caston, though in the afternoon Marguerite Hood and Harl McDonald also appeared as conductors. The Festival Youth Chorus under the precise leadership of Miss Hood sang a group of twelve charming songs from all parts of the Americas admirably. Older vocalists could learn much in attack, precision and enunciation from these children.

Two newcomers to Ann Arbor were Pierre Luboshutz and Genia Nemenoff, who played with the orchestra Harl McDonald's Concerto for Two Pianos, the composer conducting. Artists of real talent, they contributed much to the success of the performance. The concerto is an interesting composition, especially the last movement entitled Juarezca, based on Mexican dance rhythms. Caston led the orchestra in an admirable performance of the Handel-Harty Suite from the Water Music, Berlioz' Roman Carnival and Pavane by Fauré.

Bidu Sayao was supreme in the evening performance, with her charming personality and glorious voice. In all, she sang six times, none too often for her audience. One must mention her performance of the aria Revenez, Revenez, Amour from Lully's Thésée, and Villa-Lobos' Bachianas Brasileiras No. 5 for soprano and cellos. The last work is outstanding in the memory of concert-goers here, both on the part of the soloist and the cellists, especially the solo part of Samuel Mays. The orchestra gave stunning performances of Wagner's Meistersinger Prelude and the Tchaikovsky Pathetique Symphony, Caston conducting.

Milstein and Piatigorsky in Brahms Concerto

The summit of artistic effort was reached at the Sunday afternoon all-Brahms program. A finer interpretation is difficult to imagine. Ormandy was superb, and the orchestra responded with enthusiasm in the Academic Overture and the First Symphony. However, the chief outpouring of appreciation went to the performance of the Double Concerto, with Nathan Milstein and Gregor Piatigorsky as soloists. Rarely does one have the opportunity to hear such a brilliant performance.

The last concert was given over to Mendelssohn's Oratorio Elijah, not heard at these festivals since 1921. The University Choral Union had been admirably trained by Hardin Van Deursen, who conducted, and it provided a thrilling exhibition of choral singing.

The soloists, Rose Bampton and Thelma von Eisenhauer, sopranos, Kerstin Thorborg, contralto, Charles Kullman, tenor, and John Brownlee, baritone, as competent artists as have ever been heard here in oratorio, gave a fine account of their parts, while the work of the orchestra was flawless. This concert was a fitting close to a memorable May Festival.

PORTLAND

A delightful novelty, greeted with enthusiasm, was the appearance here of the Baccaloni Opera Company for two performances at the Auditorium, headed by Salvatore Baccaloni, of the Metropolitan Opera. The great basso sang the title role in Don Pasquale and Dr. Bartolo in The Barber, and had an excellent supporting cast. The two performances, under the local management of Ellison-White, were attended by capacity audiences.

April 18 marked one of the highlights of the concert season, when Ellison-White presented Bidu Sayao, glamorous operatic and concert artist, to a capacity house. Beautiful in appearance as well as in voice, Miss Sayao had no difficulty in holding the attention of her huge audience. She was recalled again and again for encores, which she gave generously.

Of much interest to Portland concert-goers is the announcement by Phil Hart, manager of the Record Shop, that he will sponsor a series of concerts next season. This includes such celebrities as Grace Moore, soprano, Bronislaw Huberman, violinist, and full Symphony Orchestra, Miliza Korjus, coloratura soprano, Egon Petri, pianist, and Conrad Thibault, baritone.

The Monday Musical Club held the last of its afternoon musicales at the beautiful home of Mrs. Aram Cartozian. An interesting program was presented by Wava Rothlisberg and Mrs. Arthur Pearson, sopranos, and Madeline Dwyer, contralto. Margaret Notz Steinmetz gave excellent support at the piano. Mrs. F. R. Hunter is club president.

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Recent offerings in the disc field include several modern works of interest by both European composers and Americans, together with some issues of more familiar short compositions from the standard repertory.

HINDEMITH: Sonata in E (1935) for Violin and Piano, played by Lukas Foss (pianist) and Edgar Ortenberg (violinist). Hargail Set No. MW-300, 2 12" discs, $2.62.

The Hargail Record Company was probably the first New York firm to specialize in the recording of early music with its original instrumentation by such composers as Purcell, Handel, Schickhard and Bach. Recently, in conjunction with that policy, Harold Newman, the founder and head of the organization, has decided to add contemporary works to the growing list.

The farsighted and enterprising director of this young firm now presents to the public a heretofore unrecorded Hindemith Violin Sonata. This Sonata is completely personalized Hindemith in a mild mood. The harmonies are less stinging than usual and the thematic material is for the most part, in a contemplative rather than crisp idiom. The themes, of course, are skillfully developed and the work is wholly satisfying.

For the filler, Lukas Foss has composed a fitting companion piece, Dedication, for piano and violin, which reveals a strong native talent.

Mr. Foss, pianist, and Edgar Ortenberg, newly appointed second violinist of the Budapest String Quartet, provide a most admirable performance of both works, and the recording is technically superb.

Single Discs

SAMUEL BARBER: Overture to School for Scandal, played by the Janssen Symphony of Los Angeles, under the direction of Werner Janssen. Victor disc No. 11-8591, $1.

Corporal Samuel Barber, though still in his early thirties, has for some time been recognized as one of the leading American composers of the present generation. In fact, he is the only composer ever to win the Pulitzer Prize in music twice. His works are always solidly constructed and avoid the rather familiar clever, imitative style. This Overture owns humor and wit as well as the more serious characteristics of the composer. Werner Janssen and the Janssen Symphony of Los Angeles have provided an excellent performance.

DE FALLA: La Vida Breve, Spanish Dance No. 1. SHOSTAKOVICH: Polka and Russian Dance (From The Age of Gold). Played by the St. Louis Symphony Orchestra under the direction of Vladimir Golschmann. Victor disc No. 11-8592, $1.

This is an interesting disc for it represents the contemporary native characteristics of two great and highly individual schools of music. Both of the composers, De Falla and Shostakovich, are first and last nationalists, but have raised their nationalism to a degree wherein a local flavor has assumed a universal aspect. It is good to have the two dances on a single record interpreted in a neat and precise fashion by Golschmann.

STRAUSS: Die Fledermaus; Laughing Song (Act II) (Mein Herr Marquis) (sung in Spanish). PARDAVE: The Nightingale (Waltz) (From the film, Caballeria del Imperio); sung by Miliza Korjus, soprano, accompanied by the Victor Concert Orchestra conducted by Ernest Roemer. Victor disc No. 11-8579, $1.

Miliza Korjus made this recording in Mexico, where she has been living for the last few years. Of the two songs offered on this record, The Laughing Song from Die Fledermaus gives us by far the best reproduction of the Korjus voice. It reveals a pleasing quality and great flexibility, which somehow is not apparent on the reverse side.

L. M. GOTTSCHALK: The Banjo (transcribed by Quinto Maganini). ANDERSON: 1. Jazz Legato, 2. Jazz Pizzicato; played by the Boston "Pops" Orchestra under the direction of Arthur Fiedler. Victor disc No. 10-1089, 75¢.

GRENET: Rica Pulpa—Pregon (Luscious Fruit). GREVER: Para Que Recordar—Cancion Bolero (Let's Forget); sung in Spanish by Carlos Ramirez, baritone, accompanied by the Victor Concert Orchestra under the direction of Alfred Cibelli. Victor disc No. 10-1090, 75¢.

The beautifully controlled voice of Carlos Ramirez, plus the fascinating Latin-American rhythms, makes this record a "must" for the semi-popular music enthusiasts.

Bohemians Elect Officers

At the annual meeting of the Bohemians at the Harvard Club, New York, on May 1, Edwin Hughes was elected president; Willem Willeke, Francis Rogers and Georges Barrere, vice-presidents; Clyde Burrows, secretary; and Carl Deis, treasurer. The Board of Directors chosen includes Walter L. Bogert, Chalmers Clifton, Gaston M. Dethier, James Friskin, Paolo Gallico, Hugo Grunwald, Ernest Hutcheson and Marshall Kernochan. Following the annual dinner, the program was presented by Felix Salmond, Frank Sheridan, Antonio Lora, Arthur Lora, Carlos Salzedo, Erno Balogh, David Weber and Louis Lettellier. The entertainment committee comprises Carl Deis, chairman, Solon Alberti, Clyde Burrows and Karl Kraeuter. The dinner and program concluded the 37th season of the club.

Frieda Hempel in South

Frieda Hempel, touring in the South, appeared in Municipal Auditorium, Jackson, Miss., on May 4. Other engagements were in the Municipal Auditorium, New Orleans, Baton Rouge H. S. Auditorium and the Shreveport Municipal Memorial Auditorium.

VERNA OSBORNE

lyric soprano, has been engaged as a Hargail recording artist. Her first assignment will be Milhaud's Chanson Pour les Enfants. Miss Osborne has been a member of the San Francisco Opera Company and has appeared as soloist with the San Francisco Symphony under Pierre Monteux. On April 30 she sang Musetta in the San Carlo Opera Company's performance of La Boheme at the Centre Theatre, New York.

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KANSAS CITY

KANSAS CITY.—The Kansas City Philharmonic Orchestra completed its first season under the leadership of Efrem Kurtz with the largest response in its history. The attendance, nearly 3,000 at the regular bi-weekly subscription concerts and popular Sunday afternoon concerts, was so large that the Police Department sometimes had to be called on to assist with standing room crowds. The first children's concert had to be repeated five times, and even then many hundreds of children had to be turned away for lack of room.

Mr. Kurtz's success with the orchestra had its repercussions in many of the musical organizations of Kansas City. The Conservatory of Music, with a former average enrollment of 1,000 pupils, is now finding it necessary to purchase another building to house the steadily growing number of new students. One of the leading music clubs reported an increase of 600 per cent in membership since Kurtz' incumbency.

Servicemen home on leave, and from neighboring camps, are enthusiastic Kurtz fans and were seen in great numbers at all his concerts.

Among the artists who made their first appearance with the Kansas City Philharmonic were Mischa Elman, J. M. Sanroma, Artur Rubinstein, Jose Iturbi, Gregor Piatigorsky, James Melton, Ania Dorfmann, Oscar Levant and Nathan Milstein. The orchestra concertmaster and his assistant, Alexander Murray, and Dorothy Averell, respectively, were also heard in solo performances.

Mr. Kurtz played works of the following American composers: Paul Creston, Samuel Barber, Gardner Read, Morton Gould, Felix Borowski, George Gershwin, Carlton Cooley, Carl Busch and David Van Vactor.

The orchestra also went on the air before the end of the season and played four concerts sponsored by the Robert Keith Company.

Following the season's end, Mr. Kurtz conducted in Montreal, with a return engagement scheduled for next year. Other engagements include four broadcasts in Detroit on consecutive Sunday evenings, starting May 7, as well as a week at the Ravinia Festival in Chicago from July 24 to July 30.

Nelson Sabin Touring

Nelson Sabin, baritone, is touring, with appearances in Raeford, Greenville, and Raleigh, N. C., and at Teachers College, Fayetteville, N. C., as well as in Virginia and South Carolina. Ernest Lubin, pianist-composer, is assisting artist. Later, Sabin will tour New England, with concerts in Hamden, Bridgeport, Fairfield and New Haven, Conn., and in Massachusetts and Rhode Island. His fall season is already booked for the first three months.

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Denya Stresses "Poetry" of Song

MARCELLE DENYA

The poetry of a language is a subject close to the heart of Marcelle Denya, distinguished French soprano, formerly of the Paris Opéra and Opéra-Comique, who has continued her concert and operatic career in North and South America.

Receiving the interviewer in her Park Avenue studio, beautifully decorated in natural woods and modern furniture with cream-colored upholstery, the beautiful, titian-haired singer outlined something of her artistic beliefs and plans for the immediate future.

"The very soul of a native tongue is expressed in the purity and euphony of its diction, which constitute a challenge to the interpreter," she said. "I find this particularly true of the modern works from Fauré and his compatriots onward, but it is also the case with older French music.

"In my recitals, I particularly specialize in French songs and arias, but also sing those of other schools. I shall give a series of four, and possibly six radio programs, each devoted to one French composer, on Aug. 6, 13, 20 and 27 over WNYC, at 6 p. m.

"Before starting my concert tour in October, I shall appear also as guest on several other broadcast concerts. These include the series, From WQXR's Greenroom, on July 21 at 2.30 p. m., in a mixed program. On July 23 at 6 p. m. I am to be soloist from the same station with the WQXR Symphony Orchestra, under Leon Barzin, in an all-French program. Then, too, I appeared on the Treasury Concert Hour on May 14, at 12.15 p. m. on Station WNYC.

Will Sing for College Audiences

"In my coming season I shall be particularly interested in giving programs for colleges and universities, a field in which I have often appeared since coming to this country four years ago.

"I like this type of audience immensely," Mme. Denya said with enthusiasm. "I have sung for them both classic and modern works, and they seemed especially interested in the recent composers. Of course, that is typical of a young audience. I am proud to have been engaged for reappearances by some of the colleges.

"Usually, in my recitals, I give purely song literature, but include arias on the broadcasts. Notably, I shall do two of them from Massenet's Werther with the Barzin orchestra on the air—the work in which I opened the Teatro Colon Opera season at Buenos Aires last season, in the role of Charlotte."

Mme. Denya deplored the fact that Werther is so seldom sung nowadays, in contrast with its former popularity, as she considers it among the most charming and refined scores by Massenet. In Buenos Aires, where she was heard in leading roles in the last two seasons, she also appeared as Mélisande and the Princess in Rabaud's "Marouf." Under the auspices of the Montreal Festivals, she sang Mélisande in the first performance in Montreal of the Debussy opera several seasons ago. In that city she also appeared in the Bach B minor Mass and the Fauré Requiem conducted by Sir Thomas Beecham.

A Wide Repertoire

The breadth of Mme. Denya's abilities is shown in the fact that her repertoire ranges from operatic heroines to the most advanced modern scores. The soprano has a particular penchant for music off the beaten track, which has brought her engagements with major orchestras in interpretations of works seldom heard in the United States. In appearances with the Boston Symphony, under Koussevitzky, for example, in Boston and New York, she was heard in the cycle Shéhérazade by Ravel and Debussy's The Blessed Damozel, while in Baltimore she sang the former work and an aria from Debussy's L'Enfant Prodigue, with the orchestra conducted by Reginald Stewart.

"You see, the walls of my studio have few pictures here in New York." She indicated them with a smile; there were, however, inscribed portraits of Koussevitzky and others. "In Paris, I had many, many from composers whose works I had created. You remember that I gave the world premiere of Milhaud's Voyage d'Été in New York at a special concert of the League of Composers in Milhaud's honor several seasons ago. I hope to premiere other works of interest to audiences in my forthcoming tours, and to give particularly a survey of the French art songs. Many examples of these I consider equal in interest to the best Lieder, and they badly need to be sung in all their variety and purity of diction. Meanwhile, I hold in my memory many pleasant experiences with charming and responsive audiences in this wonderful country."

R.M.K.

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Altoona Symphony Closes Year With "Pop" Concert

ALTOONA, PA.—Lighter fare made up the program for the annual Spring "Pop" Concert of the Altoona Civic Symphony. Conductor Russell Gerhart gave members of the ensemble opportunities to be heard individually. Prokofieff's Peter and the Wolf had Frank Smith as narrator and Leonard Moffit, Jr., solo flutist. Richard Harl, first trumpeter, was heard in Pierné's Entrance of the Little Fauns. Lalo's Chants Russes featured Marie Rodkey and the string ensemble. David Guion's Three Scenes from the South proved popular with listeners. An encore was demanded after the Johann Strauss Pizzicato Polka and overture to Die Fledermaus, and Mr. Gerhart responded with Sousa's Washington Post March. The season has been brilliant, demonstrating Mr. Gerhart's ability to get ever finer work at each concert from his players. S. N.

Bartlett and Robertson in California

Bartlett and Robertson recently arrived in California after completing their transcontinental tour of 60 concerts, which took them as far north as Canada and included the South and Cuba, where they made their third appearance. In Havana they gave the first performance of Aaron Copland's Danzon Cubano, which created a great deal of interest by its use of Cuban dance rhythms.

Bartlett and Robertson will spend the summer in Beverly Hills and will appear at the Hollywood Bowl on July 16, Mitropoulos conducting. They also will play at military camps, canteens and hospitals for the wounded, as they did last summer.

Jennie Tourel on Tour

Jennie Tourel, mezzo-soprano of the Metropolitan Opera, is completing a tour prior to leaving for appearance in Mexico and South America. Miss Tourel was heard with the Metropolitan Opera in Chicago in the title role of Mignon, and appeared with the company in Cleveland. She gives a recital in Mt. Vernon, Iowa, at the festival there and on May 19 sang in two performances of Handel's Samson in Detroit, her second engagement in that city this season. On May 24 she appears over WABC with the CBS Orchestra in Prokofieff's Alexander Nevsky, which Miss Tourel premiered in March, 1943, with Leopold Stokowski and the NBC Symphony.

Kurenko Sings with Washington Chamber Music Guild

WASHINGTON, D. C. — Appearing in Continental Hall on May 2 with the Chamber Music Guild, Maria Kurenko, soprano, dominated the concert with her remarkable interpretative skill and artistry. The concert honored the Soviet Ambassador and Mme. Gromyko and the attendance was the largest of the Guild's series, a tribute to Mme. Kurenko. Two of her numbers were new works by Gretchaninoff, who celebrated his 80th birthday by composing them for Mme. Kurenko. They are studies in Russian folk melody. Her program also included Ariadna Mikeshina's Lake Chad with the composer at the piano and the Guild Quartet assisting. Two songs by Natchaiev were also sung with the quartet. The variety of styles was easily encompassed by Mme. Kurenko, who sang with beauty of tone and exquisite musicianship. D. M. N.

Kipnis at Norwalk Rally

NORWALK, CONN.—Alexander Kipnis, Metropolitan Opera bass, sang a group of Russian folksongs on May 7 at the rally in Norwalk H. S. called A Salute to the Children of the Soviet Union. A group of Moscow children who have just arrived in this country made an appeal for the fund.

Two Bach Cantatas Staged As Feature of Baldwin-Wallace Fete

THE TWELFTH ANNUAL BACH FESTIVAL
at Baldwin-Wallace Conservatory of Music, Berea, O. The scene, at the concert on April 23, shows the chorus and orchestra, under George Poinar, conductor, and left to right, the soloists, Robert Marshall, tenor, Mary Marting, soprano, Evelyn George Wilkinson, contralto, and Leonard Treash, bass.

By ROSA H. WIDDER

Berea, O.

The 12th annual Bach Festival at Baldwin-Wallace College in Berea, on April 21, 22 and 23, deviated somewhat from the serious character with which it has been imbued since its inception. If the numerous Bach devotees have hitherto reveled in the glories of the B minor Mass, the St. Matthew Passion, that of St. John and the Christmas Oratorio in rotation, this year they were offered the hilariously entertaining comic-opera style Coffee and Peasant Cantatas.

There were even stage settings. On one side was poised the orchestra; on the other, a three-paneled frame suggesting an interior. This *mise-en-scène*, serving for the Coffee Cantata, was switched to serve as Bach's Tavern for the Peasant Cantata, which contained several folk dances done by the chorus in costume. Tyrolean caps even adorned the orchestra members!

Leonard Treash, head of the voice department of the conservatory, ably sang the baritone part of the father, while Frances Kadulski, soprano, was heard in the part of the daughter. Janice Schwendeman, narrator, also took part in the Peasant Cantata, with other students, Arlene Fervor, Jean Manos and Harriet Hiller, who all sang acceptably. George Poinar, head of the violin department, was artistically active throughout the festival, conducting both performances, and appearing as soloist in the Brandenburg Concerto No. 4.

The Saturday performances were highlighted by the brilliant young sophomore organist, Richard Elsasser, whose gifts have long been admired by musicians and critics. He gave two afternoon recitals, including the Toccata, Adagio and Fugue in C major, the Preludes and Fugues in E and B minor, and four chorale preludes. Owing to the indisposition of Director Albert Riemenschneider, Elsasser was also called upon to substitute for him in the opening number of the evening concert: the D minor Toccata and Fugue, which he performed with tremendous vigor, passion and understanding.

Four Spiritual Songs, ably interpreted by Mr. Treash, the Chromatic Fantasy and Fugue, clearly etched by Carl Schluer, head of the piano department, and a splendid rendition of the F minor Sonata No. 5 played by George Poinar, violin, and Blair Cosman, piano, were the solo offerings of the evening concert. A chorus of women's voices under the direction of Cecil Munk, well balanced and prepared, was heard in the closing event of the concert.

In the final program on Sunday afternoon, George Poinar again substituted for Dr. Riemenschneider in conducting three short church cantatas. The festival chorus and orchestra, Mary Marting, soprano, Evelyn Wilkinson, contralto, Robert Marshall, tenor, and Leonard Treash, bass, joined in memorable performances of these works. Although greatly curtailed in comparison to its prewar size, the chorus was outstanding in quality; the soloists were all of artistic calibre, and the love and devotion which goes into these festivals created a moving atmosphere.

Through the generosity of Mr. and Mrs. E. J. Kulas, it has been made possible to dispense with the sale of tickets; these festivals are now free to the public, but donations from Bach devotees are invited. The lifelong dream of Albert Riemenschneider has now been realized—a great monument to his devotion to the Leipzig master.

The applause of the overflow audiences was ovational.

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ASCAP Elects Stokowski

Leopold Stokowski has been elected to membership in the American Society of Composers, Authors and Publishers. Others named at the same time were Lee Sims and Al Trace.

Mu Phi Epsilon Activities

Ava Comin Case, national president of Mu Phi Epsilon and member of the faculty of the University of Michigan, has had a busy season. As pianist, she was soloist at the concert opening the faculty series, appeared also for the Ravenswood Women's Club, Chicago, and for the Joliet Women's Club. She gave the scholarship concert for Des Moines Alumnae Chapter and appeared in concerts in St. Louis and Detroit. As president of the sorority, she has recently visited the chapters in Milwaukee, St. Louis, Kansas City, Lawrence, Emporia and Wichita.

Margaret Walker, national first vice president, visited 11 chapters on the Pacific Coast. Mabel Henderson, national third vice president, made a tour of chapters in Texas and Oklahoma, installing alumnae clubs in Houston and Oklahoma City. A mezzo-soprano, she was heard in Stabat Mater in St. Louis.

Etelka Evans, musicologist, violinist and national editor, and a member of the Cincinnati Conservatory faculty, was soloist at two concerts in that city and gave two lectures in Nashville, Tenn.

Susan Boice Resumes Teaching

Susan Boice has resumed teaching activities after a year's illness. She recently presented her first recital at which Cathy Smythe, lyric soprano, majoring in music at Hunter College, was heard in excerpts from Victor Herbert scores and French and Italian airs. Samuel Russel Ives, the accompanist, varied the program by playing an accordion. He prefaced each number with interesting comments on the compositions and circumstances which gave rise to them. The audience responded enthusiastically. B. B.

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Alan Jones program—MARCIA DALE

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CHICAGO

By René Devries

The music season is endless here. It flows in a continuous stream of concerts, operatic performances and recitals. The Chicago Symphony Orchestra, for example, opens its summer series at Ravinia Park on June 27. Among the guest conductors announced are Pierre Monteux, George Szell, Efrem Kurtz, Vladimir Golschmann, Leonard Bernstein and Music Director Désiré Defauw.

Meanwhile, many concerts have taken place in Orchestra Hall during the past fortnight, and more are scheduled there this month.

Spring Choral Concerts

The Marshall Field & Company Choral Society still boasts an ensemble of good singers who won laurels under the expert guidance of their mentor-conductor, Edgar Nelson. James Melton, tenor, was the well-liked soloist at their festival concert.

By way of celebrating its jubilee, the Schwaben Male Chorus offered a most interesting program, with Ludwig Lichmiller conducting the choirs and Walter W. Steindel the orchestra in symphonic numbers. Friedl Schlippert, soprano from the studios of Ada Paggi, made a hit, singing Leise, leise from Weber's Freischütz with tonal beauty and style.

In the concert sponsored by the Midwest Opera Company, Conductor Jose Tosé proved himself the bright particular star. At the head of a band of professional players, he revealed himself well versed as a leader of the standard operatic and symphonic repertory.

Civic Association Festival

The Festival Concert promoted by the Civic Music Association brought forward a bevy of young singers capable of delivering beautifully songs of many nationalities under the skilled guidance of Marx E. Oberndorfer, music director of the Association for the past twenty years. The 31st Annual Festival was made doubly festive by the presence of the Civic Orchestra, which surpassed its previous efforts under Hans Lange's direction and those of the assistant conductor, Clarence Evans.

In its spring concert the Swedish Choral Club, led by Harry T. Carlson, lived up to its renown when it offered Mozart's Requiem Mass and the Hymn of Praise by Mendelssohn, a memorial to Charles S. Peterson, founder of the group. Thelma von Eisenhauer, soprano; Ruth Slater, alto; Charles Sears, tenor, and Mark Love, bass, were worthy assisting artists.

One of the bright events of the music calendar is always the annual concert by the Paulist Choristers, now celebrating their 40th anniversary and singing better than ever under the direction of Father O'Malley.

Edward Meltzer in Operatic Debut

In the presentation of Bizet's Carmen by the American Opera Company at the Eighth Street Theatre, filled to its last seat for the occasion, Edward Meltzer, known as a symphonic conductor, made a successful operatic bow. The overture, played in the traditional Paris Opéra-Comique tempi, seldom adhered to by other leading maestros in operatic houses in America, started the presentation most auspiciously. But the performance itself was marred by the singers' lack of traditions. Meltzer is a proficient leader and should have imposed his will on his forces with more severity, instead of permitting them to jump bars at times like so many steeplechasers.

History and Enjoyment of Music

The History and Enjoyment of Music Series will celebrate next autumn its tenth anniversary as the only subscription course in Chicago with a varied list of attractions. Featured on the course, to be presented as usual in Civic Opera House, are the following: Ballet Russe de Monte Carlo; Robert Casadesus; the Boston Symphony, Serge Koussevitzky, conductor; Grace Moore; Minneapolis Symphony, Dimitri Mitropoulos conducting, and Heifetz as violin soloist; Yehudi Meuhin, the Metropolitan Ensemble, and Ezio Pinza.

Winifred Heckman Wins Contest

Winifred Heckman, contralto and artist-student from the studios of Mme. Herman Devries, has been chosen winner among 100 contestants in a series of auditions held by the Greater South Side Four Arts League. She will appear as featured vocalist in the Greater South Side Music Festival this summer.

Mu Phi Epsilon Sponsors USO Cause

As a means of raising funds to aid in the musical activities at the USO Service Centers and hospitals, the Chicago Alumnae Chapter of Mu Phi Epsilon sponsored a morning recital at the Arts Club recently. The program was furnished by Ethel Swindell, contralto; Lucille Turner Parkhill, violinist; Marie Keller, pianist, and Bruce Foote, baritone.

Dudley Powers to Succeed Kurtz

George A. Kuyper, manager of the Chicago Orchestral Association, has announced that Dudley Powers, a member of the Chicago Symphony Orchestra since 1933, has been appointed principal of the cello section to succeed Edmund Kurtz, who is to make solo appearances throughout the country next season. Powers will assume his new position with the opening of the Ravinia season late in June.

Concert and Opera Guild Singers Busy

Dorothy Paulson, soprano of opera, concert and radio, is an artist-student from the studios of Silvio Insana, though she appears under the management of the Anna Fitzu Booking Bureau. Under the auspices of O. C. D., the Chicago Concert and Opera Guild, of which Mr. Insana is founder, director and conductor, has just been reengaged to sing in Jackson, Lincoln and Garfield Parks this coming season. In the performance of Tales of Hoffmann, to be sung in English by members of the Guild, Insana conducting at the Eighth Street Theatre, June 11, three Chicago sopranos are to make their opera debut in the respective roles of Olympia, Giulietta and Antonia.

De Sellem Students for St. Louis Opera

Betty Jane Bridges and Jacquelin Krump, from the Elaine de Sellem studio, have been engaged for the ensemble of the St. Louis Municipal Opera Company for the current summer season.

Bertha Ott to Introduce Artists

May concerts under the management of Bertha Ott are as follows: George Roth, talented student from the class of Sergei Tarnowsky, in piano recital; André Aerne, 11-year-old boy soprano, sensational product from the class of Hanna Butler; Anna Thelma Joseffer, violinist, in a sonata recital with Alexander Joseffer at the piano; Lillian Sugar, outstanding soprano from the Richard De Young studios; Evaline Mary Doeing, organist, winner of the young artist contest of the Society of American Musicians, and Rosalie Saalfeld, coloratura soprano.

These recitals will be reviewed in the next issue, as will be those of Naomi Cook, soprano, and Renah Decamp, pianist.

Czerwonky Appears as Composer

Richard Czerwonky concluded his fourth year of activities as conductor of the Kenosha, Wis. Symphony Orchestra by appearing in the double role of soloist-composer, playing his own Violin Concerto in D Major under the baton of guest-conductor George Dasch at Mary D. Bradford High School Auditorium.

Shortly after this appearance, Czerwonky wrote a Caprice for Violin Alone and dedicated the number to G. M. Phelan, director of the Recreation Department of Kenosha's Board of Education, in recognition of all Mr. Phelan has done to make the series possible. A similar series is announced for next year.

Chicago to Have Composers' Clinic

CHICAGO.—A series of concerts in St. James Methodist Church will mark the session of the National Composers Clinic here from June 11 to 17. On the opening afternoon, a choral and vocal program will be given. A forum on modern music will be held on June 12. The following night an instrumental and piano concert is planned and on June 14 guest composers will be heard. An orchestral concert is scheduled for June 16. The session concludes with a banquet at the Bismarck Hotel.

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New York Concerts

As May opened, the New York musical season took on the nature of a "farewell" period as several noted artists made their final appearance of the spring.

April 24 (CH)—The National Orchestral Association, Leon Barzin conducting, held its final seasonal concert, a novel affair called The Dance and Its Relation to Music. Bach, Mozart, Holst, Moussorgsky, were some of the composers terpsichorized by the Duncan Dance Guild, and groups under Julia Levine, Bernice Livingston, Anita Zahn, Ethel Mandell, Lillian Rosenberg. (TH)—A delightful recital was this one by Donald Dame, Metropolitan Opera tenor, who revealed engaging voice, art and personality in a program that departed far from the usual. Beethoven's God Is My Song opened the list, followed by diversified folksongs, Vaughan Williams' Four Hymns (with viola obbligato by Hugo Fiorato) Grieg songs done in Norwegian, Pfc. Emanuel Rosenberg's The Complete Misanthropist and Paul Bowles' Night Without Sleep and Finnegan's Wake by Gene Bone and Howard Fenton. Tonal power and charm, unfailing taste in style, ideal diction, and sentiment as well as humor, were other qualities that placed Dame in the front rank of recitalists. Stuart Ross assisted finely at the piano.

April 25 (TH)—The Mozart Chamber Orchestra (35 pupils of the Music School of the Henry Street Settlement, supplemented by some of the faculty members) conducted by Robert Scholz, in its first concert away from the Neighborhood Playhouse on Grand Street. The youngest players in the group were two twins, aged 10, in the violin section. The orchestra is well trained and performed with spirit, even if not with professional finish. The program included works of Mozart, Haydn, and Hindemith (two Pieces for Strings), and three Scholz arrangements of Fiorillo, Zipoli and Schubert. Newbold Morris, president of the City Council, made a short speech, congratulating the players, conductor, and Grace Spofford, director of the school.

Other concerts scheduled on this evening were by Enid Snow (TH), accomplished and fine-voiced mezzo-soprano, accompanied by Leo Rosenek, in a program of wide interest; Sallee Smith (CCH), pianist; Frank Sheridan, pianist (Mannes Music School); and Players and Singers (National Arts Club) with the American Society of Ancient Instruments, and Yves Tinayre, baritone.

MARCEL HUBERT,

cellist, as seen by Arbit Blatas. The painter heard Mr. Hubert at his New York recital last autumn, and after being introduced by a mutual friend after the cellist's return from his concert tour in the spring, immediately began work on the portrait.

Joseph Achron Memorial

April 26 (TH)—In a memorial concert for the late composer-violinist, Joseph Achron, a number of his works formed the program, the most important being the Symphonetta for String Quartet, Concerto for Piano Alone, Children's Suite for string quartet, clarinet and piano. All the scores have sensitive musicianship and skillful facture. The performers were the Bennington Quartet, Edward Steuermann, pianist, Mishel Piastro, violin, and Simeon Bellison, clarinet. Nathan Milstein gave a recital under the auspices of the Coordinating Council of French Relief Societies. Accompanied by Valentin Pavlovsky, Milstein's art shone in Vitali's Chaconne, Lalo's Symphonie Espagnole and other works. (CCH)—Florence Hubbart, pianist, gave a representative program.

April 27 (TH)—The Glee Club of the Friendly Sons of St. Patrick had George Mead as conductor and George Bauer as piano accompanist. Soloists were John Griffin, William Kennedy, John McHugh, tenors, and Everett McCooey, baritone. Warmly applauded singing was the order of the evening, with one of the numbers being Victor Herbert's The Hail of the Friendly Sons, written by him as the founder of the organization. (CH)—A concert for the benefit of Red Mogen David, Palesteine's first-aid agency devoted to life-saving services. About 80 members of the Philharmonic were conducted by Leonard Bernstein, with Selma Kramer as piano soloist, who registered with technical facility. The program embraced the Leonore Overture No. 3, Bernstein's Jeremiah Symphony, Nan Merriman singing the solo part beautifully, Stravinsky's Firebird Suite, the Jewish Hymn Hatikvah and Rachmaninoff's Concerto in C minor.

April 28 (TH)—The Marymount College Glee Club, expertly led by Giovanni Camajani, 75 female voices strong, sang Gregorian chants and modern music with versatile tone, firm pitch and perfectly coordinated ensemble. The conductor contributed several unaccompanied vocal solos in the medieval music, sung with flawless style. Frederick Rutledge Daly was the piano accompanist; others who assisted were Sabatino Massucci, bassoon, and Norman Kay, narrator.

April 29 (TH)—The New York Mandolin Symphony, Ignace Strasfogel, conductor, assisted by the New York Jewish Philharmonic Choral Society. Good music was heard, cleverly arranged and well played. (TH matinee)—At the Jazz Concert, led by Eddie Condon, the feature was a new Culver City Suite for piano and drums composed and played by Mr. Bushkin with Mr. Cole at the piano. The music illustrates some Hollywood aspects.

Rethberg's Recital

April 30 (TH)—Elisabeth Rethberg, accompanied by Hellmuth Baerwald, gave a list of representative older songs, mostly in German. The former soprano of the Metropolitan long ago proved that her versatility extends to concert music, and on this occasion revealed intelligent interpretations, covering a wide gamut of moods, though the voice was not as fresh as it once was. The hall was packed with a devoted audience; generous applause and a veritable shower of floral offerings rewarded the artist.

LILY DJANEL

sang the role of Carmen in the Metropolitan Opera's closing broadcast of the season. It was her 24th performance of this role with the Metropolitan since her debut with the company in 1942. (Photo by Bruno of Hollywood, N. Y.)

(TH matinee)—Russia was honored in this last of three Concert Salutes, under the auspices of the Emanu-El Congregation and its musical forces. Lazare Samisky conducted the temple's choir and Lowell P. Beveridge the University Women's Chorus in Red Army songs, folksong examples arranged by Saminsky, and other music. Vivian Fine, pianist, played her own Capriccio on a Russian theme. New choral works were Roger Sessions' Turn, O Libertas (Whitman poem) and Roy Harris' Fanfare to Youth (Genevieve Taggard poem). Nadia Reisenberg was heard in a group of piano pieces by Shebalin, Golubev, Veprik, Krein and Szelobinsky. Vocal soloists were Ilya Tamarin, tenor; Barbara Stevenson, soprano; Norvell Campbell, tenor; Neville Landor, baritone. In the final choral group, Gottfried H. Federlein presided at the organ, with the piano cooperation of the Misses Fine and Jeanette Siegel. Mr. Sessions led his own composition. (TiH matinee)—Ruth Soskind, pianist, a talented pianist with adequate technic and understanding musical approach, showed good evidence that she is on the road to becoming an authoritative artist. (CCH matinee)—Inez Bull, young coloratura soprano from Montclair, N. J., exhibited fluent control and a pleasant voice. She ended her recital with a song from her own pen, Let Freedom Ring; Vincent de Sola accompanied. Miss Bull is a descendant of the famous violinist, Ole Bull. . . . On this evening, also, at the Henry Hadley Studio, the National Association for American Composers and Conductors held a most arresting concert. Sidney Foster played Mason's Elegy, Opus 2, and two Piano Sonatas, Nos. 1 and 2, by Dello Joio; Janet Fairbank, soprano, sang music by Duke, Nordoff, Edmunds, Van Vactor and Lockwood. Ruth Kemper, violinist, and Henry Holden Huss, pianist, joined in the latter's Sonata, Opus 33.

May 1—Wheeler Beckett led the last of the six concerts given at Hunter College for high school students reviewed elsewhere in this issue. (TH)—Cello and piano were played in ensemble by Nikolai and Joanna Gaudan (the former is solo cellist of the Minneapolis Orchestra). The couple are not only first-rate musicians and virtuosi, but also have a fine sensitivity for rhythmic balance and tonal shadings. They performed Debussy's Sonata, Brahms' in

(*Please turn to page* 27)

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On the Eve of Invasion

With world-shaking events on the international calendar, as the war moves into its crucial phase on many fronts, the musical world has participated in the general offensive which now seems to be within sight of victory, though it may take many long days to achieve.

Musicians are rightly proud of the fact that the members of their profession have contributed their skills and courage to this great world movement against tyranny. The extent of the growth that we have achieved, artistically and in fusing of our expression, will perhaps not be evident until some time after the struggle ends. But that we shall emerge as a stronger nation in every way now seems indisputable.

The note of confidence that now betokens the strength of this country and the United Nations is in striking contrast to the feverish days immediately after the fall of France in 1940, when so much had to be done in such a short while against such great odds—nothing less than the creation of a completely new orientation of American life.

For one thing, our composers and performers have been faced with a challenge so vast that it has resulted in the most drastic changes in their habits. Those who were inclined to view art as something up in the ether and dissociated from the crass, everyday hopes and thoughts of the people, have been sharply brought back to reality. Art has come out of the studio, and in some cases from the ivory tower, in which it was inclined to languish during the hectic and somewhat artificial period between the Armistice and 1939.

• • •

One example of this is the fact that the composers have found a new and fruitful medium in music for documentary films, patriotic cantatas, and orchestral works on various phases of the struggle. While not always productive of important works, these media have directed the country's great and growing pool of creative talent into worthy channels.

The performers have had their routine altered too, because there has been such a great need for music in every phase of the war effort—from concerts for the forces and programs in war plants, to the performance of works by individual artists, orchestras and bands of native American music that will be sent out to the four corners of the earth by way of V-discs and short-wave radio. The manifold and highly perfected activities of our OWI Music Division and the Special Services of the Army have resulted in a great spread of music from America throughout the world, and it is easy to predict that we shall be a much more familiar nation to those of other countries, because of the rich harvest of our films, recordings and broadcasts that the war has called into being.

Truly, America on the eve of D-Day is a different nation from that of four years ago. Music is coming into a great new future, when vast spaces of the earth will be spanned with little effort and the art of one people will be as familiar to others as their own.

• • •

Those Precious Premieres

A well known composer complained to us recently that he has been having trouble with orchestral conductors, a number of whom are unwilling to play any work of his unless the performance could be a world premiere. The composer seemed to think that he was furnishing us with news, but as a matter of fact we had heard the same story frequently from many of his colleagues.

The situation would seem foolish were it not quite serious for the composers. Just why a conductor should not wish to play a work merely because it has been done before by some other hero of the baton, is hard to understand. Provided that the composition has the kind of merit that warrants public performance, what difference does it make who conducts it first, and why should a second or third or fourth performance not have the same artistic value as a first? A curiosity interest in limited circles will always attach to a premiere, but as far as the general public is concerned, a first or a sixteenth performance are all the same.

These precious "premieres" lead to conductorial rivalry and even intrigue, and make for a condition that is not of the greatest benefit to musical art. No particular glory attaches to the conductor who is the "first". The whole practice smacks of undesirable sensationalism.

• • •

The Admissions Tax Muddle

While the Ways and Means Committee of the House of Representatives was holding hearings recently on a proposal to amend—downwards—the new Federal tax of 30 per cent on night clubs which have entertainers, the orchestral managers of the country, at their Boston meeting May 24 and 25, were pledged to introduce a similar protest against the 20 per cent admissions tax on concert tickets.

The need for raising drastically large sums to support an all-out war drive, upon which so much depends that is vital to our civilization, is not in question. What seems unfair to some is that the very forces which contribute to a high form of life and act as an incentive to its achievement should be penalized and placed in the luxury class.

Opera, ballet and concert have repeatedly been lauded as a source of strength and refreshment for military personnel home from the front and for civilians in war work. Why place obstacles around the people's enjoyment of these forms of art, especially as a great, new audience is building? Rises in the incomes of war workers have placed these fascinating experiences for the first time within their grasp.

• • •

The unfortunate result is, of course, to make the task of sponsors of all kinds of music much more difficult. The symphony orchestras of the country, as is well known to initiates, in nearly every case incur deficits that have to be met by public-minded backers. This remains true in spite of the many new methods evolved in recent years by managers to secure a broader base and sharing of costs by selling concerts to industrial workers and others.

The new tax doubled the "take" on tickets for the season now closing, except in cases where they were purchased before last April 1, and one does not need to be told that the next year's subscriptions will impose even more of a burden, since none of the tickets purchased will escape the levy under present laws.

The New York Philharmonic Orchestra, despite a slight rise in attendance and a year-round sponsorship of its concerts by the U. S. Rubber Co. and its broadcasts, still finds itself about $20,000 in the red for the last season. One can imagine the effect that the tax will have on younger and more struggling organizations, which should instead be encouraged to grow into really sturdy civic assets.

We think it would be a wonderful thing if some form of amendment could be drawn which would exempt the higher type of musical performances as educational and morale-building forces.

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NEW YORK MAY 20, 1944 No. 3092

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If your Musical Courier is not delivered on schedule, the delay is unavoidable because of war conditions. We therefore ask your indulgence.

VARIATIONS

By Leonard Liebling

There has been much discussion regarding the attitude of Richard Strauss on the question of the Nazi racial and political policies, especially those relating to the Jewish musicians of Germany.

Even though Strauss made his protesting views public, and finally emphasized them by emigrating to Switzerland (where he is now), the belief still prevails in some quarters that the composer is a Nazi disciple. The attached letter should definitely absolve Strauss from the malodorous accusation:

New York, May 5, 1944

To the Musical Courier:

I read with interest your article in an issue some time ago, giving an explanation for the resignation of Richard Strauss from the presidency of the Reichsmusikkammer in Nazi Germany. Since I was witness as well as cause of this resignation, I should like to give you the true and authentic story which may interest you as well as your readers.

In 1933, Richard Strauss, I and two other gentlemen were playing Skat at the Buehnenclub in Berlin, when I was shown the latest copy of the Wiener Neues Journal proclaiming the news that a law was being prepared prohibiting all Jewish music teachers from continuing their work. I showed this article to Richard Strauss, who said: "I shall never give my consent or signature to such a law. After all, you music teachers made it possible that my operas could be performed, and I shall never take your work away from you." However, the law was passed. Strauss refused to sign, but put in his resignation instead.

For your personal information I should like to add that I was the only Jewish music teacher in Germany who was allowed to continue his work.

Sincerely yours,
PROFESSOR JACQUES STUECKGOLD

Strauss will be 80 years old on June 11, and it is good to know that he deserves congratulations not only for his sturdy health and enduring fame as a musician, but also for his generous championship of the helpless victims of cowardly and brutal persecution.

• • •

Mrs. Claire R. Ries, head of The League of Composers, crosses swords with Virgil Thomson, critic of the Herald-Tribune, on an issue which she brings to the attention of the Music Critics Circle of New York by supplying them with copies of certain letters.

It appears that in his Sunday column of April 14, Thomson wrote (in a review of Philharmonic season activities): ". . . Equally questionable, for both musical and patriotic value, was the preluding of concerts by three-minute compositions on war-time subjects by American (and a few refugee) authors. This seems to have been a device to make the programs look as if they contained lots of new and American works without imposing such on the clientele at any length. The choice of patriotic subject matter tended to silence criticism, and it served also as pretext for asking the composers to waive collection of their performing-rights fees. When the pieces turned out to be mostly duds, the whole project was abandoned a month or two ago."

Under date of April 22, Nicolai Berezowsky, one of the three-minute composers meant by Thomson, wrote to him that criticism was by no means silenced and had appeared in all the newspapers; also that performance fees were paid for each concert and radio hearing. Furthermore, Berezowsky stated, Dr. Rodzinski halted the three-minute productions this season only because of the Philharmonic's strenuous schedule, and would resume them next season.

Thomson, master of urbanity, replied as follows:

New York, May 3, 1944

Dear Nicolai:

"To silence criticism" does not mean to prevent reviewing. It means to minimize unfavorable criticism. The Philharmonic has often been criticized unfavorably for not playing enough American music. It seemed to me that the playing of a large number of very short pieces by American composers was intended to silence this criticism, while the patriotic nature of the subject matter was intended, at least in part, to silence the opposition of conservative subscribers to local composition. This is what I meant in my article. I may be wrong, of course.

I am delighted to learn that you were paid a performing-rights fee for the use of your work. The letter I received last summer asking me to write a work for this series explained that no such fee would be paid, but that the parts would be extracted free.

I was informed privately a short time ago by a very high official of the Philharmonic management that the project had been abandoned because it was not considered successful. This seemed to be the opinion of the music critics who discussed the matter at the last general meeting of the Music Critics' Circle.

Four of the works, however, yours and those of Bernard Herrmann, William Grant Still and Martinu, have been remembered with pleasure by many people, including myself.

I assure you that I thought I was stating a generally shared musical opinion and the point of view of the Philharmonic management when I wrote about those pieces recently. Perhaps I am quite wrong and they will be continued next year. In any case, I thank you for your charming letter about the matter.

Very sincerely yours,
VIRGIL THOMSON

As one of the Critics Circle, I was present at the meeting which Thomson mentions, and I feel sure that all of them shared his view as to the reason for the abandonment of the three-minute plan. Also I heard the official of the Philharmonic express the same view.

It is good to learn that the commissioned three-minute composers who were not heard the past winter will come to performance in 1944-45, as indicated in the attached letter from Dr. Rodzinski:

New York, April 24, 1944

Dear Mrs. Ries:

I hope you will forgive my tardy reply to your letter, but I have been away, and of course with the end of the season there were so many things to do.

The works yet to be performed and for which we have scores are: Douglas Moore's, Walter Piston's, Dello Joio's, Quincy Porter's, Roger Sessions'. These with the compositions already performed are the only ones we received, outside of Ives', which had a choral part, you will recall, and could not be included.

I have advised Mr. Piston and Mr. Moore that I should like to keep their scores and parts for next season, in reply to their letters. Henry Cowell's should be included in the above list also.

I shall do my best to include all these works as soon as possible.

Sincerely yours,
ARTUR RODZINSKI

In Mrs. Ries' letter to this department she writes: ". . . The League's letter to every composer in this project, dated July 13, stated that 'the Philharmonic Orchestra will pay the nominal fee for their own performance'. This statement followed Dr. Rodzinski's letter of June 21, 'accepting the regular performance fee'."

Now that the whole matter seems to be cleared up, the country should breathe more easily and hurry the Allied Invasion without any further delay.

• • •

Carroll Glenn, the violinist (in private life Mrs. Eugene List) has a good new variation of the old story about the drummer and the manager. Recently she played with the Southern Symphony Orchestra of Columbia, S. C., which has just completed its tenth sold-out season. On opening night of the Spring Festival, May 5, manager James Y. Perry explained to the audience that there remain some souls in South Carolina who need further knowledge about the workings of an orchestra. "I had a friend," he said "whom, after five years of persuasion, I finally induced to go to one of our concerts. Intermission time found him still unimpressed and even disgusted. He warned me about the character of the musicians and thought that I should have nothing to do with such conscienceless people. 'They are dishonest,' he went on, 'and not even earning the money you pay them. Why, when the conductor (Carl Bamberger) looks straight at them, they work hard and do all right, but the moment he turns his back to one side of the bunch, the fellows on the other side lay down their instruments and don't play another note until he turns around again and can see them. They're chisellers, that's what they are'."

• • •

Leonard Lyons, The Post anecdotalist, tells about Mischa Elman's little daughter Nadia, who reported to her father recently that she was given an interesting school assignment. "I had to write a composition describing my greatest two musical experiences this season", she told him. "Which did you choose?" asked Elman. "The Boston Symphony concert and the Heifetz recital." "Heifetz, eh?" asked her father. "Oh, I did that", she explained, "to show my teacher how broadminded I am."

• • •

Erno Balogh's burlesque composition, Three For The Bohemians, written for and dedicated to that club of musicians, was a hilarious hit at its closing meeting. Balogh presided at the piano and in the ensemble was harpist Carlos Salzedo, making his debut as a triangle player. From the composer I have this first-hand account: "As a triangle virtuoso, Carlos was simply stupendous, with technic super-colossal and varied tone-quality amazing and enchanting. Nobody would believe that we had only eleven rehearsals with him."

• • •

M.B.H.'s typewriter says: "Recently there was a Forum on the radio, the question discussed being, Is There A Demand For Opera In English? After listening carefully to the various opinions of the experts, I asked myself, 'Well, is there?' "

• • •

Erich Kleiber's sudden popping up in New York and conducting a Mozart opera at the Juilliard School, makes some insiders wonder whether he was displaying his wares for the consideration of the Metropolitan executives. With Bruno Walter vacationing from there for a year, one of its conductorial desks is open, and maybe Kleiber shapes up as the new nominee. He would be a valuable acquisition for the Met. as a Mozart specialist, a *métier* in which he shines conspicuously. His conducting and interpretation of the Juilliard event represented individual and lofty art.

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I am afraid not to publish this item, as it comes from an artilleryman, E.K., stationed in Alaska: "Did you know that Bizet's Carmen mentions a well known motion picture lady? Well, it's in the Habanera, where Carmen keeps on singing 'L'amour, L'amour, L'amour, L'amour'."

• • •

For Music Week, Governor Dewey, of New York, issued a pronunciamento to the effect that good music is excellent and beneficial. That makes the opinion practically unanimous.

LOS ANGELES

(*Continued from page 7*)

the Stars," and the winter concerts by the Philharmonic Orchestra.

Radio is represented by sixteen local broadcasting stations. The two huge plants of Columbia and NBC on Sunset Boulevard are among the world's largest and most modern.

The city still lacks a grand opera company, though a number of local presentations are given each year. But the Los Angeles Civic Light Opera Assn., under the direction of Edwin Lester, gives each Spring the most elaborate and beautifully mounted light operas given anywhere in the world.

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A decade ago, concerts used to average three per week; now the average is ten during the winter season and six during the summer months. Manager L. E. Behymer, dean of American impresarios, has presented concerts here for more than half a century. Mary Bran, with her International Artists Bureau and Mary-V Holloway each present regular series during the year.

Two interesting music festivals, the annual Bach Festival in the Spring and the annual Modern Music Festival in the Fall are given by the Cathedral Choir of the First Congregational Church under the direction of Arthur Leslie Jacobs.

Plans are now afoot, under the leadership of Karl Wecker, to build an art and music center at the Hollywood Bowl which will be able to take care of indoor as well as outdoor affairs.

•

Lazar Samoiloff has moved his studios for the first time in more than a decade. But he did not move far—only to the corner of Wilshire Blvd., three blocks from the Western Ave. intersection, which is reputed the busiest automobile traffic corner in the world.

He has taken over a large mansion which provides a number of studios suitable for Dr. Samoiloff and his assistants. He plans complete soundproofing as soon as the necessary materials can be obtained. Over a dozen of his artist pupils were engaged in programs during Music Week.

•

Theodore Bachenheimer and his associates plan another presentation of The Waltz King (The Life, Loves and Music of Johann Strauss). Last year's production, with Richard Bonelli, Margit Bokor and Virginia Card, made such an emphatic success that the producers were deluged with requests for repitition. If adequate travel arrangements can be made, the company will tour following at least a fortnight here.

Bachenheimer has been active in production of operas and light operas since his arrival in Los Angeles in 1939, directing several series in both the Mason and Wilshire-Ebell Theatres. Himself a singer in his early years, and a pupil of Eugen Hildach, he operated his own theatre in Braunschweig, presented the first performance in Berlin of Puccini's The Girl of the Golden West, and was associated in Vienna with Lehar, Kalman, Eisler and other operetta leaders.

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Maestro Pietro Cimini has been engaged to conduct in the Hollywood Bowl for the 16th year. His appearance this season will be on Aug. 27, and the soloist will be the winner of the Young Artists Contest now in progress. This pleases the conductor-coach-teacher very much, since he has long been interested in the fostering of young resident talent.

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Peter Meremblum's Junior Symphony Orchestra was not only hit by the draft, which took several of his elder male musicians, but by the fact that a number of players had the opportunity of joining major symphony orchestras. Meremblum took the latter philosophically, since it was part of his objective to have his ensemble a proper training ground for the symphony musicians of the future.

His foresight in providing a training ground for his own orchestra in the form of the Pioneer Group, directed by his assistant, Joseph Oroop, bore immediate fruit in making him able to keep his ensemble at full strength.

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Alexander Murray will resume the concertmastership of the Kansas City Symphony in the Fall, despite the fact that he is much in demand at the studios.

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Eunice Wennermark, also a busy studio violinist, is preparing for another Fall concert tour. She has a violin choir of 14 of her pupils which is playing frequently at nearby Army camps, and is a member of the NBC radio orchestra as well.

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Violinist Dorothy Wade is preparing a formal concert here for June. Besides studio work, she was a member of the Janssen Symphony last season.

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Composer Radie Britain has had performances of four of her orchestral works since the beginning of the year.

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Lillian Rosedale Goodman has taken time out of her busy teaching days to write two new concert songs, both to poems by her friend, Theodore Dreiser.

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Mary Bran is presenting Alexander Kipnis in the Philharmonic Auditorium, May 28. It will be his first recital here, though he has had highly successful appearances in opera.

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Among Mebane Beasley's students, no less than eight have wedded while under his vocal instruction during the past four years, not to mention that he himself married and his sister did the same this month. Baritone Harold Reed sang the Red Shadow in Desert Song in Sacramento on May 13 and appeared recently in Pagliacci and Cavalleria Rusticana, as did Barbara Reeves, mezzo-soprano. Miss Reeves, incidentally, is one of the lately wedded group, as were Sgt. Dick Carey, Charles Patton, Ardeth Warren, Robert Marks, Ruza Paidar and Frances Maraldo. His star, Felix Knight, was also married during that time. Beasley will resume his evenings of opera with a performance in the Wilshire-Ebell Theatre, June 3, with highlights of the twin bill, Rigoletto and Carmen.

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Florence Russell will soon begin her twenty-first year as one of the leading vocal teachers of Los Angeles.

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Meredith Willson is now with the Armed Forces Radio Service as the officer responsible for radio programs for men overseas. Records are made of 106 programs per week, which are rebroadcast near the fighting fronts.

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Andres de Segurola is busy coaching Deanna Durbin on recordings for her new picture tentatively titled I Cannot Help Singing, the music written especially by Jerome Kern. G. Schirmer has just published his adaptation of the Prologue to Pagliacci and Song of Friendship, adapted from the Drinking Song in Martha. Maestro de Segurola now has nine published songs and adaptations out, with several more to be issued. Richard Hageman set two of his original poems, and he in turn made a Spanish translation for the song, Miranda. "I think it would be an excellent idea," observes the famed former Metropolitan singer, "for the Pagliacci Prologue to be sung in English, even if the opera is given in Italian. A direct address to the public should, in courtesy, be given in their own tongue, and it might stimulate an appreciation of the opera among those who do not understand the Italian text."

(*Please turn to following page*)

Oklahoma Symphony Raises Fund of $125,000

OKLAHOMA CITY. — The Oklahoma State Symphony Society's successful $125,000 fund drive closed with a "Symphony Week," including three delightful concerts by the orchestra, Victor Alessandro, conductor, presenting as soloists Rose Bampton, Metropolitan Opera soprano, April 16; Lucille Manners, soprano, whose Cities Service concert here on April 16 was broadcast coast to coast, and Jose Iturbi, pianist, on April 23. All three events drew SRO audiences to the Municipal Auditorium, which seats 6,000.

Dean Richardson, secretary-manager of the Symphony Society, has announced six free starlight "pop" concerts by the orchestra, featuring prominent guest artists, on Saturday nights beginning in July, at Civic Center Plaza.

Hollywood Bowl's 23rd Season

By MRS. LEILAND ATHERTON IRISH

Executive Vice-President, Southern California Symphony Assn. and Manager of the Philharmonic Orchestra of Los Angeles

Internationally famous "Symphonies Under the Stars," known to countless thousands of music lovers as perhaps the outstanding summer musical event of its kind, will have a gala opening for its 23rd season on July 11 in Hollywood Bowl, and will continue for eight weeks.

Our prospects for the forthcoming concerts are exceedingly bright. And if one may judge by the public interest to date, I expect our attendance to be considerably greater than last season.

Four noted conductors will direct the Philharmonic Orchestra of Los Angeles. Dimitri Mitropoulos, conductor of the Minneapolis Symphony, will open the season, directing six concerts. It will be his first conductorial appearance on the Pacific Coast. Artur Rodzinski, conductor of the New York Philharmonic-Symphony, will lead six concerts, and George Szell, conductor of the Metropolitan Opera, six. Otto Klemperer, former conductor here, will direct two.

Some of the outstanding soloists engaged are Marian Anderson, Ezio Pinza, Lotte Lehmann, John Charles Thomas, Vivian Della Chiesa, Artur Rubinstein, Jesús Maríá Sanromá, Bartlett and Robertson, Jascha Heifetz, Yehudi Menuhin, Joseph Szigeti, and Tito Guizar.

A number of special events have been arranged, including nine performances of S. Hurok's Ballet Theatre, with Antal Dorati conducting; the dance duo, Veloz and Yolanda, with Constantine Bakaleinikoff of RKO Studios as conductor, and the actor-composer Lionel Barrymore as narrator in Prokofieff's Peter and the Wolf.

A concert of operatic excerpts will be presented by the young winners of the KFI (NBC) auditions. The conductor will be Pietro Cimini, fulfilling his 16th season. A "Night in Vienna," with Mario Berini and Hertha Glaz, will be conducted by the Viennese composer Robert Stolz.

To comply with Government regulations, President Harvey S. Mudd and the executive committee have designated Tuesday, Thursday and Saturday evenings as concert nights. In addition a series of Sunday "pop" concerts has been arranged, with a portion to be broadcast by the Standard Oil Co. of California, its 17th season in broadcasting these summer concerts.

Los Angeles

(*Continued from preceding page*)

Hugo Strelitzer will conduct the forthcoming production of The Waltz King in the Philharmonic Auditorium. He is planning a series of programs in cooperation with the Beverly-Fairfax Community Center.

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Ethel Leginska's pupils, in a series of ten concerts at the Wilshire-Ebell Theatre, beginning Nov. 5, are to present this year the entire 32 Sonatas and 21 sets of Variations of Beethoven, in chronological order.

•

Baritone Byrne Gerhardt gave a well-sung recital in the Colonial Room of the Ambassador Hotel on May 7, with Marguerite Baum at the piano, making a special hit with his Lieder and Negro Spirituals.

•

Martha Daughn-Locker, soprano, delights in unusual programs of special interest. She had given an all-American program and another devoted entirely to works by women composers. Now she is preparing a concert of works by Jewish and Palestinian composers, half to be sung in the original tongues and half in English.

Claude Lapham, who has made himself an authority on Oriental music, is preparing a program of Javanese and East Indian music to be given soon in the Hollywood Roosevelt Hotel.

•

Lillian Steuber, young California pianist, has made frequent concert appearances throughout Southern California during the past season. Recently she played for the third time as orchestral soloist at the Hollywood Canteen. Her appearances there have been under David Forester, Richard Lert and Anthony Collins. Other orchestral engagements have been her fourth appearance with the Janssen Symphony and her fifth under the direction of Richard Lert, this time with the Pasadena Civic Orchestra. In a Pasadena recital on May 7 Miss Steuber played for the first time a new work dedicated to her by the American composer, Adolph Weiss. Her recitals have been at the Wilshire-Ebell Theatre in Los Angeles, the Ebell Club of Los Angeles on May 1, California Institute of Technology, Laguna Beach Music Club, Glendale Fine Arts Club, and the Long Beach division of the Los Angeles Philharmonic.

•

Mary O'Hara, author of My Friend Flicka and Thunderhead, is not letting gasoline rationing and crowded trains interfere with her musical studies under Vernon Spencer, though she lives in Santa Barbara, 100 miles away. Miss O'Hara has made arrangements with a furniture moving company, and rides a van into town and back. Though Miss O'Hara is devoting her time to composition, Mr. Spencer is principally occupied with piano teaching, several of his artist students having appeared as soloists with orchestras during the past year. He was for some years a European correspondent for Musical Courier, and, being equally fluent in two languages, wrote regular articles also for Neue Zeitschrift für Musik. Last winter one of his latest pupils, Rose Freedman, played a massive Piano Concerto by one of his earliest pupils, the now distinguished composer-conductor, Albert Coates. Luise Erroll, assistant Professor of Music at Shorter College, Rome, Ga., played the Schumann Concerto and the Mozart D minor Concerto with orchestra before leaving for her new post.

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TORONTO

By JOSEPH A. WHITMORE

The Toronto Symphony has concluded one of its best seasons, according to J. W. Elton, manager of the Orchestra Association, who reported an increase of 15% in subscriptions. The secondary school series was a complete sell-out, with many of the young people unable to obtain tickets. This is a clear indication of the enthusiasm of our concert-going public for music in wartime.

Because of many requests for a longer winter season, the board of directors has decided to increase the number of series concerts from ten to twelve for 1944-45, at a very small rise in subscription prices. The Association has also decided to increase the expenditure for soloists. The instrumentalists will include Rudolf Serkin, Witold Malcuzynski, Alexander Brailowsky, and Reginald Godden, pianists; Kathleen Parlow and Nathan Milstein, violinists; and the harmonica virtuoso, Larry Adler. Mahler's Song of the Earth will enlist two Canadian singers, Eileen Law, contralto, and Victor Laderoute, tenor. Mozart's Concertante for flute, oboe and bassoon will be conducted by the associate conductor, Ettore Mazzoleni. The Mendelssohn Choir, with distinguished soloists, will be heard at one of the February concerts. At least one other attraction will be presented. Sir Ernest MacMillan will conduct all but three of the concerts, these to be led by Mr. Mazzoleni.

Promenade Concerts Open

Thursday evening, May 4, at the Varsity Arena, marked the opening date of the Prom Concerts, with Victor Kolar of Detroit as guest conductor, and Donald Dickson, American baritone, as soloist. Ernest Johnson, manager of the Prom Concerts, looks forward to a most active season. The artist for May 11 was to be Percy Grainger, with Mr. Kolar again conducting. On May 18, the Metropolitan Opera contralto, Irra Petina, was listed, and Franz Allers of the Ballet Russe will conduct. Mr. Allers will also present a small ballet group at the concert of May 25.

On June 1, Carroll Glenn, American violinist, will be heard, with Gregor Fittelberg, who appeared last year. Mr. Fittelberg will also conduct on June 8, with Marita Farell, Metropolitan soprano, as assisting artist. Franco Autori, of the Buffalo Philharmonic Orchestra, appears as guest conductor on June 15. The Toronto conductor, César Borré, will lead the concerts of June 22 and 29. Other batonists expected to appear are André Kostelanetz, Sir Ernest MacMillan and Ettore Mazzoleni. Plans are also on the way for Walter Cassel, Annamary Dickey, Bronislaw Huberman and Robert Weede to appear as soloists. The average attendance last year was 6,000 per concert, and the Proms entertained some 8,000 men and women of the armed forces free, a policy it hopes to continue for the duration.

Recitals by Notables

Recent Toronto concerts of special interest included that of the Parlow String Quartet, in Eaton Auditorium, the program comprising the Beethoven quartet in G Major, the Jongen Serenade Tendre, the Wolf Italian Serenade, Turina's Bullfighter's Prayer, and the Dohnanyi Quartet in D Flat Major. This quartet has made tremendous strides.

One of the finest events was given by the Toronto Symphony and the Mendelssohn Choir, the recent Fricker Memorial Program under the direction of Sir Ernest MacMillan. It included the Purcell Evening Hymn, his a cappella setting of a hymn God Be in My Head, and Mazzoleni's orchestral transcription of the Bach Passacaglia and Fugue in C Minor, magnificently performed. Soloists were Lillian Smith and Eric Tredwell.

Among the most notable recitalists appearing before Toronto audiences at Eaton Auditorium in April were Josef Hofmann, pianist; Marian Anderson in two fine concerts, Oscar Levant, pianist, and Salvatore Baccaloni and Company in The Barber of Seville.

The Toronto Children's Operatic Society gave Peggy and the Pixies, and in Eaton Auditorium the Alumnae Singers were assisted in their concert by Malcolm and Godden, duo-pianists.

In the last of the Casavant Recital series, Dr. Charles M. Courboin, organist, was assisted by the C. Y. O. Glee Club, directed by the Rev. J E. Ronan. A recital of liturgical music under the direction of Dr. Healey Willan was held at the Church of St. Mary Magdalene, which contained his own works and a Missa Brevis in F minor by the young Canadian composer, Robert Fleming.

Conservatory Events

The Toronto Conservatory String Orchestra, under Ettore Mazzoleni, appeared in a fine concert at Convocation Hall. The two annual closing concerts of the Toronto Conservatory of Music, in Massey Hall, under the capable direction of Norman Wilks, were again among the greatest single factor in the music life of Canada.

Considerable interest is centering in the 5th Annual Chamber Music May Festival by the Hart House String Quartet of Toronto and assisting artists. The programs this year are taking place in Heliconia Hall, May 10, 15, 17 and 22.

Mayor LaGuardia among Dozen Honored by N. A. A. C. C.

The Henry Hadley Medal "for outstanding services to American music" was presented to Mayor Fiorello H. La Guardia of New York at the annual reception of the National Association for American Composers and Conductors, held at the Waldorf-Astoria on May 12.

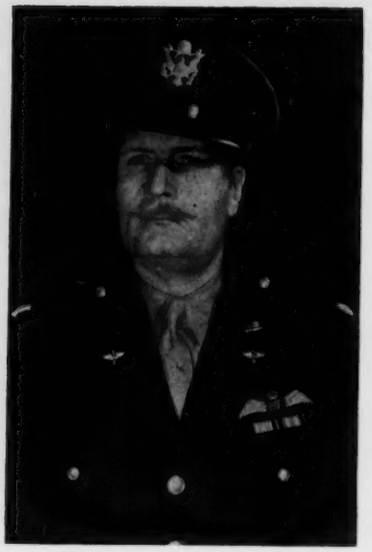
Dr. Sigmund Spaeth, president, was master of ceremonies. Mrs. Hadley, widow of the American composer, was chairman. Chalmers Clifton, chairman of the committee on awards, made the presentation together with eleven other citations. The Mayor was described as a "sincere music-lover with a particular and most practical regard for compositions and performances of his fellow-Americans". He was also lauded for establishing the new City Center of Music and Drama and for his personal interest in the New York High School of Music and Art and the annual Festival of American Music over WNYC.

Newbold Morris received a citation for his work at the City Center. Citations also went to Samuel Barber, Richard Rodgers, Quincy Porter, Leonard Bernstein, Andre Kostelanetz, Erno Balogh, Abram Chasins, Alfred Newman, Eleanor Steber and Leonard Warren, all of whom were called outstanding.

Rose Dirman, Jan Peerce and Lita Loyola gave a musical program. Guests included George Szell, Leon Barzin and most of the prize winners. Past recipients of the medal have been Howard Hanson, Nikolai Sokoloff, Gene Buck, Dr. Spaeth, Mrs. Edward MacDowell and Deems Taylor. The awards committee, in addition to Mr. Clifton, included Carolyn Beebe, Leonard Liebling, Geoffrey O'Hara, Mrs. Charles F. Winch and Dr. Spaeth.

JEAN WATSON,

contralto, this season has completed a transcontinental tour covering 16 States and Canada. For the second successive year, Miss Watson appeared with the New York Philharmonic-Symphony, under Bruno Walter, in Bach's St. Matthew Passion. On April 13 she sang for the Haarlem Philharmonic Society at the Waldorf-Astoria. (Photo by Alfredo Valente.)



LIEUT. COL. PAUL LEMAY,

whose promotion from the rank of major has been announced "somewhere in England" by headquarters at a Ninth Air Force Troop Carrier Command Base. Col. Lemay resigned as conductor of the Duluth Symphony to enlist in the USAAF in June, 1942, as a captain, after having led the Duluth ensemble, which he founded, over MBS and NBC and conducted the Columbia Symphony over CBS. Col. Lemay served first in this country, but early in 1944 was transferred abroad, where he is Assistant Chief of Staff Intelligence. His son, who volunteered with the RAF, has won the British DFC, and is now with the USAAF.

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Old French Songs and Dances at Columbia

The French Folklore Society presented programs of old French songs and dances at the McMillin Theatre of Columbia University on May 5 and 13. The performances were under the direction of Louise Arnoux and Jeannine Dawson. Participating in the programs were Rose Raymond, pianist, and the dance group, Les Amis.

Gould, Still and Thompson Composing Works for Cleveland Orchestra

Morton Gould and William Grant Still have been commissioned to compose new works for performance during the Cleveland Orchestra's 27th season, which opens in Severance Hall, Cleveland, on Oct. 12 and 14. Randall Thompson has also received a commission and will produce a work for the orchestra's 28th season.

The commissions have been made possible by the Fynette H. Kulas Original American Composers' Fund, created by Mr. and Mrs. E. J. Kulas, both trustees of the orchestra.

Tucson Music Series Announced

TUCSON, ARIZ. — The concert series for 1944-45 at the Temple of Music and Art is to include Argentinita and her ensemble of Spanish dancers and musicians; the Ballet Russe de Monte Carlo; Conrad Thibault, baritone; Bidu Sayao, Metropolitan Opera soprano; and Robert O'Connor, pianist. The series is presented by the Saturday Morning Musical Club, Inc.

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"The well-filled house responded enthusiastically to Bartalini's unusual interpretations."—*New York Sun, April 28, 1944*

"His command of characterization had every ounce of imagination, plus intellectual penetration, together with an abiding sense of music, gesture and pose."—*New York Journal-American, May 11, 1944*

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New York City Center Opera

With a well-filled house, the City Center Opera Company opened its two weeks of performances at the home of the organization on West 55th Street.

The premiere work was Carmen, Dusolina Giannini taking the name part for the first time in New York, although she had sung it in Europe and in Chicago. Her voice suits the music admirably and of course she delivers it with the warm feeling and intelligent sense of style that have always distinguished her public achievements. Her acting was direct and vehement rather than sensuously suggestive, but it had logical upbuilding and consistent point, with many bits of clever new business. She scored rousingly with her audience.

Mario Berini was the Don Jose, dramatically excellent, vocally facile even if somewhat stressful at times. George Czaplicki gave highly agreeable voice to the music of Escamillo. Mary Martha Briney, silvery-toned, scored the usual hit with the third act aria of Micaela. Regina Resnik, recent winner of the Metropolitan Auditions of the Air, showed as Frasquita that the radio award did justice to her talents. She sang and acted with ease and assurance, her voice having lovely quality and ample power. The Mercedes was Alice Howland. Laszlo Halasz conducted with somewhat leisurely tempos. The performance was splendidly stage-managed, and provided with an uncommonly effective ballet, and the most picturesque third-act cave scene ever seen hereabouts.

After a one-night interval, the City troupe resumed on May 3 with Tosca. Dusolina Giannini assumed the tragic adventures of the Roman heroine and gave a feeling and altogether tastefully sung account. Norbert Ardelli was a fervent Mario, and George Czaplicki furnished his compelling version of Scarpia. Halasz had his orchestra and singers well in hand, with atmospheric and spirited results.

Boheme With Mexican Soprano

La Bohême offered an outstanding cast on May 4, with Irma Gonzalez, young Mexican soprano, essaying the Mimi. She possesses both beauty of tone and ease of emission, and has full understanding of the romantic charm with which the music must be sung, and the simple sincerity with which the role must be acted. Mario Berini functioned well as Rodolfo, vocalizing with more artistic restraint than he exhibited a few nights earlier in Carmen. John De Surra was an excellent Marcello in every way, Ralph Leonard made Colline a vital character and Emile Renan did the same for Schaunard. Hamilton Benz doubled as Benoit and Alcindoro. Natalie Bodanya got ringing applause for her uncommonly finished singing of Musetta's Waltz, and her interesting portrayal of that pert minx. Halasz' conductorial aid had close regard for the required tempi and dynamics. Some totally new devices in stage-management, and novel sets of scenery especially built for this production, added appreciably to the verism of the performance. The first act picture looked like a real Parisian garret of the old Bohemian days, and the Café Momus episode showed both the street, and the interior of that establishment, with results of added ensemble intimacy, even though the outdoor chorus had to be crowded somewhat. Mayor La Guardia was in the audience and consistently joined the enthusiastic hand-clappers.

Double Bill and Martha

Cavalleria and Pagliacci paired on May 5, Giannini giving a kindling Santuzza in the former, the soprano's dramatic voice eminently suiting the passionate music. Others in the Mascagni cast were Edward Kane, Francis Row, Alice Howland, Sure Aronovich. Norbert Ardelli was the Pagliacci tenor, and John De Surra the baritone, Norina Greco, the soprano. Hans Schweiger conducted Cavalleria, and Halasz chiefed the Leoncavallo score. Bohême was the repeat opera on Saturday evening May 6.

Resnik as Santuzza

Sunday, May 7, had two sessions, Martha in the afternoon, Cavalleria and Pagliacci in the evening. The former was sung in English. James Sample conducted. Adelaide Abbot took the name role and sang with a light voice and nice taste. Suzanne Sten was the Nancy, Edward Kane, the Lionel. Others were Messrs. Renan (Plunkett) Benz (Tristram) and Kazaras (Sheriff). The outstanding success of the Maccagni opera fell to the young soprano, Regina Resnik, who won ovations for her warm-tinted and stylistic singing, and passionate acting, as Santuzza. She has every attribute to reach stardom at the Metropolitan when she joins that company next season. In Pagliacci (the cast was the same as on May 5) Halasz conducted, and Hans Schweiger led Cavalleria.

Traviata came on May 8, Dorothy Kirsten (late of the San Carlo Opera) appearing as Violetta. She gave a performance that impressed considerably through unusually artistic handling of vocalism and delineation. John Hamill was the Alfredo. He managed his not too robust tenor with fluency and taste, and had the proper youthful appearance and romantic vigor for the role. Mack Harrell, just returned from his tour with the Metropolitan Opera, was a Germont with tones skillfully employed in the service of refined delivery. Wolfgang Martin conducted with sure control of the orchestra and every consideration for the singers.

Carmen, on May 9, repeated the cast of opening night, May 1, with one exception, Regina Resnik this time singing Micaela instead of Frasquita, as before. The change befitted the abilities of that young soprano, who enhances her reputation with every new appearance. Her clear, pure voice and feeling projection of music and text, made warm appeal, which climaxed in a furore of applause after the aria in the third act.

LUCILE YEAKEL, soprano, is now under AMF Artists Management. She will appear in concert this fall before making a tour. (Photo by James Abresch.)

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BOSTON

By JULES WOLFFERS

There was no mistaking the sincerity of the tribute paid to Dr. Serge Koussevitzky at the closing concert of the Boston Symphony Orchestra's 63rd season, which also marked the completion of Dr. Koussevitzky's 20th year as conductor here. Players, audience, friends, Symphony trustees, the press—all joined in expressing Boston's feeling for its great conductor.

Never were honors more well-deserved. These 20 years have seen the growth of the orchestra to a place where it is hailed as one of the outstanding musical organizations of all time. These years have also seen the growth of Dr. Koussevitzky, in musical genius and in personality, to a point where he far transcends the position, eminent as it is, of conductor of the Boston Symphony. He is a leader and has become a symbol for all forward-looking and progressive forces in the musical world. No conductor has done more to give encouragement to contemporary composers, on whom depends the continuity of the creative musical impulse. The founding of the Koussevitzky Music Foundation, in spite of its recent birth, already has shown the effective aid it will give to maintain high standards of art and encourage creative work both among composers of repute and those of youthful promise.

Memorial for Cardinal

The closing program itself was indicative of the joint genius of leader and players. After opening with commemorative music for the late William Cardinal O'Connell (Largo from the Orchestral Concerto in D minor by Vivaldi), the audience heard a remarkable performance of the Brahms Fourth and an extraordinary one of the Beethoven Fifth. One would not have imagined that this was an orchestra and conductor at the end of a strenuous season: in freshness, vigor and imagination, Koussevitzky surpassed even himself.

Performance of the Fifth served also to show the conductor's growth, even in recent years. Already an internationally famed conductor when he came here, nevertheless his interpretation of the classics was sometimes marred by certain exaggerations of mood and tempo that seemed alien to the spirit of the composer and period represented. One remembers a performance of this same Fifth where the Andante con moto was taken at a Largo pace, with results interesting but not convincing. Now Koussevitzky shows us a Beethoven full of color and fire, intensity and drive, but still Beethoven through and through.

Presentations Made

The end of the concert brought simple and brief but inspiring ceremonies. Assistant-conductor and concertmaster Richard Burgin presented his chief with an inscribed silver cup on behalf of the musicians. Jerome D. Greene, president of the Trustees, presented a testimonial book engrossed with the names of some 1,200 admirers and friends who had jointly contributed over $16,000 to the Koussevitzky Foundation as a special gift for the occasion. Dr. Koussevitzky's thanks and response brought the proceedings to an end.

It has been a notable and significant season. For other year-end Symphony activities there is space only to recite the bare facts. The 23rd program listed the first performance here of the new Shostakovich Symphony No. 8, together with a rehearing of the Khatchatourian Piano Concerto, with William Kapell again the soloist, in an all-Soviet program attended by the Russian Ambassador. The new National Anthem of Russia drew rounds of applause after it was played just before The Star-Spangled Banner.

JEANNE MERCIER,
cellist, was heard in numbers by Fauré, Schmitt and Sammartini, at the concert of the Musical Guild of Boston at the College Club. Mme. Lassagne-Mercier was her accompanist.

Bach's Mass in B minor was given as a Pension Fund concert with the assistance of the Harvard Glee Club and Radcliffe Choral Society: soloists were Rose Dirman, soprano; Hertha Glaz, contralto; William Hain, tenor; Robert Hall Collins, bass. Wheeler Beckett's Symphony Youth Concerts closed with Hazel Hallet an effective piano soloist in Grieg's Concerto.

"Pops" Launched

The Boston Symphony "Pops" season opened on Tuesday, May 2, with Arthur Fiedler again the conductor. In spite of the increased tax, tickets were sold out two weeks in advance. This series will be reviewed in the next issue.

Monday Afternoon Symphony Series Led by Beckett

The sixth concert in the Monday Afternoon Symphony Series for High School students was presented in the Hunter College auditorium on May 1. Seventy members of the New York Philharmonic - Symphony, under the leadership of Wheeler Beckett, offered a varied program.

Beginning with a somewhat slow paced rendition of the Lohengrin Prelude, the orchestra picked up impetus in a delightful fantasy composed by Mr. Beckett on the motives of the Cinderella story. The orchestration of this work was colorful and at moments almost too grandly massive for the delicate fairy tale it illustrated. The "Magic" music was particularly well done, as was the whimsical Drive to the Ball and the concluding fascinating waltz tune. Conductor Beckett and the orchestra then gave an inspiring presentation of the splendid Finale of the Brahms C Minor Symphony, bringing the first half of the program to a close.

A Carmen Suite with interpolated arias comprised the second part of the program. The soloist of the afternoon, Mary Hopple, contralto, was heard in the Habanera, the solo from the Card Scene and in the gypsy song from Act II. Miss Hopple made a charming appearance and sang with a warm, smooth tonal quality, particularly through the middle voice. Her style of delivery in the operatic arias was appropriate for the concert stage.

It was especially noticeable that the attention and enthusiasm of the youthful audience throughout the program from Wagner to Bizet. Mr. Beckett has the happy faculty, both in explaining and conducting the symphonies and opera excerpts, of attracting and retaining the interest of young people.

M. C.

American Quartet Heard

The American String Quartet played at the Institute Français on April 28.

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Across the Country

DULUTH, MINN.—Three soloists were heard in the fourth annual concert of the Duluth Junior Symphony Orchestra, at which Tauno Hannikainen conducted an interesting program of familiar numbers. Lillian Anderson played Bach's Air for the G String; Bette Ruth Johnson, a student of Teachers College, sang Mimi's aria from La Boheme, with Ruby Ann Mattson at the piano, and Alice Johnson, with the conductor at the second piano, played the first movement from Grieg's A Minor Piano Concerto. Robert Feit, 13, conducted an arrangement for strings of Armstrong's Elf's Story.

At the manuscript section concert of the Matinee Musicale in Tweed Hall, compositions of Earl Larson, Gina Wassing, Bess Berry Carr, Ruth Magney, Clara Stocker, Carl Borgwald and Ralph Dale Miller were presented. The Quartet No. 3, Op. 22 of Mr. Miller was broadcast to South America under the auspices of the Music Educators National Conference. H. S.

NORWICH, N. Y.—Tenor Richard Crooks, of the Metropolitan, gave a recent recital at Colgate University, in neighboring Hamilton. With Frederick Schauwecker at the piano he sang classic and modern arias, works by Warren and Mendelssohn, a Spiritual, and Elgar's Land of Hope and Glory, rousing a large audience to enthusiasm. Mr. Schauwecker played short pieces by Ravel, Grieg, Debussy and Leucona with brilliant touch and excellent spirit.

The duo piano team, Virginia Morley and Livingston Gearhart, appeared here in the Community Concert Course and made a hit, especially with their performance of modern works by Dello Joio, Diamond, Kellogg and Keeney. These concerts will be continued, with a larger list of subscribers, next season.

Helen Howe, in original characters and caricatures, drew a large and highly pleased audience on her recent appearance.

Suzanne Brookins, child soprano, of Norwich, and Prof. Frederick W. Riesberg at the organ, were recent Sunday guests at Christ Crurch, Waverly, and interested a large congregation in serious music. R. N.

OMAHA.—Robert Casadesus won an ovation here in a program of French piano music played as only a great French artist could. Mr. Casadesus' recital was the closing number of the Tuesday Musical Club's concert series.

The Public School Departments of Education, Lytton Davis, director, and the Nebraska Chapter, American Guild of Organists, George A. Johnson, dean, combined to present Noble Cain, composer, in a lecture-recital on Choral Music.

The premiere of the modern ballet, Office Girls' Day, with music by George A. Johnson and choreography by Cora Quick, won spontaneous success when it was presented here. It is scored for solo dancers, piano and organ.

H. M. R.

WASHINGTON, D. C.—Clara Moran Bernheimer presented Jane Davis, mezzo-soprano, and Louise Ehrman, cellist, in a joint program. Miss Davis is the daughter of Senator James Davis of Pennsylvania. Mrs. Ehrman is a daughter of Mrs. Bernheimer and a member of the National Symphony Orchestra.

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N. Y. Concerts

(*Continued from page* 19)

F major, Twelve Variations by Handel-Beethoven, and a new Sonata-Fantasia by Victor Babin, of the two-piano team. The work employs chiseled facture and symmetry to express worth while and well contrasted ideas, arresting melodically and rhythmically. The listeners responded with enthusiasm, and the composer, in Army uniform, shared bows with the Gaudans. Among those present were Bruno Walter, George Szell, Fritz Stiedry, Mischa Elman and Nadia Reisenberg.

Branscombe Choral Sings

May 2 (TH)—Its tenth annual Spring concert found the Branscombe Choral performing before a completely filled house, and winning round upon round of applause richly deserved. Gena Branscombe, the conductor-composer, has assembled a group of exceptionally good and fresh young voices trained meticulously in tone, diction and phrasing. An interesting program had some newly-arranged 16th and 17th century works, Brahms' Nightingale, arr. by Theodore Fitch for flute and voices, Parker's Ave Virgo Gloriosa, David S. Smith's Pan, William Schuman's Holiday Song and other compositions including Miss Branscombe's own melodious and expertly scored Coventry's Choir, written for the tenth anniversary of her excellent organization. Walter Olitzki, baritone of the Metropolitan Opera, was the soloist, and displayed polished vocalism and finished recital art in classic and modern numbers. Other assistants were Mary Elizabeth Miles, flute, Louise McDowell Winckler, organ, James A. Hager, percussion.

May 3 (CH)—The Down Town Glee Club, George Mead, conductor, gave much pleasure with their fluent, fine-toned and generally tasteful and spirited singing in a program of old and modern music, including excerpts from Parsifal, and works by Philip James, Samuel Barber, Michael Head, Frank Harling, Rachmaninoff, and folk numbers. The assisting artist was Lucius Metz, tenor. Joseph Emonts played a cello obbligato, Stuart Ross was at the piano, and Clinton Reed at the organ. (TH)—Eda Rapaport gave a concert of her compositions—Quartet for violin, viola, cello and piano; sonatina for piano; two works for solo flute; Warsaw Ghetto, for string quartet; String Quartet on Hebrew Themes; and seven songs. All the music showed sure craftsmanship, variety of imagination, and ingenious use of harmony and rhythm. The performers were Mary Frances Lehnerts, mezzo-soprano; Harry Moskovitz, flutist; Milton Kaye, pianist; Milton Kestenbaum, double-bassist, and the quartetists Stefan Sopkin, Paul Pitovsky, Selig Posner, Leo Rostal.

Festival of Polish Music

May 4 (CH)—A Festival Concert of Polish Music, commemorating the Polish Constitution of 1791, was held under the auspices of the Polish Institute of Arts and Sciences in America. Eighty members of the Philharmonic were conducted by Gregor Fittelberg, who led the local premiere of Felix R. Labunski's Suite for string orchestra (the composer was present to take bows), Sigismond Stojowski's colorful and skillfully made Suite for full orchestra, Chopin's F minor Piano Concerto (played by Witold Malcuzynski), Szymanowski's First Violin Concerto (soloist, Bronislaw Huberman) and the music from the same composer's ballet, Harsanie.

May 5 (TH)—The Music School Settlement celebrated its 50th anniversary with a concert directed by Melzar Chaffee. The varied program included several compositions by the students. (CCH) — The University Women's Chorus, Lowell P. Beveridge conducting, Elwyn Carter, baritone soloist. American works heard were by Otto Luening, Mabel Daniels, and 21-year-old Noel Sokoloff.

May 6—Concerts scheduled for this date: Golden Hill Chorus (TH), conductor, George Mead, with accompanists Claire Ross and Stuart Ross, and Clinton Reed, organist. (TH matinee)—Richard Dyer-Bennett, folksinger; and Novoye Russkoye Slovo (CH) with Nadia Reisenberg, pianist; Clara Rockmore, thereminist; Blanche Thebom, mezzo-soprano; Don Cossack Chorus; Argentinita, Pilar Lopez and dance ensemble.

May 7—Sunday concerts were those of William Cooper (CCH), bass-baritone, Miriam Le Mon, accompanist, who interpreted well and has a good voice requiring further technical finish; the Workmen's Circle Chorus (TH) A with Lazar Weiner conducting, and assisted by Gertrude Ribla, soprano; Joseph Posner, baritone: Minetta Schumiatcher, pianist; Esther Elkin and Jascha Zayde, accompanists; and Zilberts Choral Society (TH), conductor Zavel Zilberts, Nicholas Saslavsky, guest conductor. Soloists were Richard Tucker, tenor; Robert Merrill, baritone; Avron Twerdowsky, cellist. Especially interesting and well liked were the Zilberts compositions.

Sunday furthermore had two events designed principally for radio broadcasting. At its regular RCA Building Studio, the NBC Orchestra under Frank Black featured Hanson's Romantic Symphony, perhaps that composer's most appealing work. At Carnegie Hall, the Philharmonic under Bruno Walter shone in works by Mozart (E flat Symphony), Schubert and Johann Strauss.

Petri Impresses

May 8 (TH)—That sterling pianist, Egon Petri, gave deep satisfaction to listeners who prefer convincing interpretation and faultless musicianship to arbitrary sensationalism and the tinsel of empty virtuosity. Petri has glittering technic too when required, as he proved in frequent moments of his recital, and he displayed many facets of ingratiating tone, but his shining achievements were the style and eloquence with which he invested Beethoven's Opus 110 Sonata, some Brams-Busoni transcriptions and the four Brahms Ballades and works by Chopin and Liszt. The audience feted the artist with becoming honors.

May 9 (TiH)—Elsa Baklor, soprano, sang songs in several languages, impressing with intelligent interpretation and with an especially pleasing voice in the middle register. . . . (TH)—The Bell Chorus was heard in its annual concert, under the direction of Thomas Richner. Elsie Urban furnished soprano solos, and Claire Ross accompanied. Two of the programmed numbers were by William Schuman and Philip James.

Maxine Bell Composes War Symphony

A new War Symphony by Hollywood Composer Maxine Bell has been created to a literary program of her own devising, undertaking to illustrate in music the progress of this war and its aftermath.

In the first movement is the call to arms, the reluctant stirring of the people, their obedience to repeated commands and the martial progress of aggression and conquest. The second movement is the cry of the conquered peoples, rising to a broad yet despairing prayer. In the third movement the power of the conqueror declines; there is seething unrest and turmoil. The finale is of devotional aspect, proclaiming the brotherhood of man and the victory of democratic ideals.

Iowa-born Maxine Bell studied at Drake University under Paul Stoye, played violin in the Iowa State Symphony, turned her major interest to piano and has recently divided her time between teaching the latter instrument and composition. She is now on the composing staff of Universal Pictures Corp. in Hollywood.

Bartalini Appears in Two Recitals

Bartalini, a mime and singer well known on the Pacific Coast, gave two recitals at Times Hall on April 27 and May 10. His offerings included a series of "Portraitures in Song," in which he portrayed a gallery of characters ranging from a Borgia to a Breton fisherman. The artist is most gifted as a *chansonnier*, as he commands many languages skillfully, and can impersonate a *boulevardier*, a French bourgeois or a Viennese rounder with an individual and sometimes wistful note. A most noteworthy feature of the program were sumptuous costumes, properties, and lighting which the recitalist designed. Egil Carlsson was the piano accompanist. R. K.

(Photo by Johan Hagemeyer, Carmel, Cal.)

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San Carlo Opera Gives N. Y. Series

Opening its all too short season at the handsome Center Theatre on April 26, the San Carlo Opera Company (Fortune Gallo, impresario, director, proprietor and sole guarantor) gave a performance of Carmen before a capacity audience. It was a Wednesday evening, but all the seats for the balance of the week had been sold.

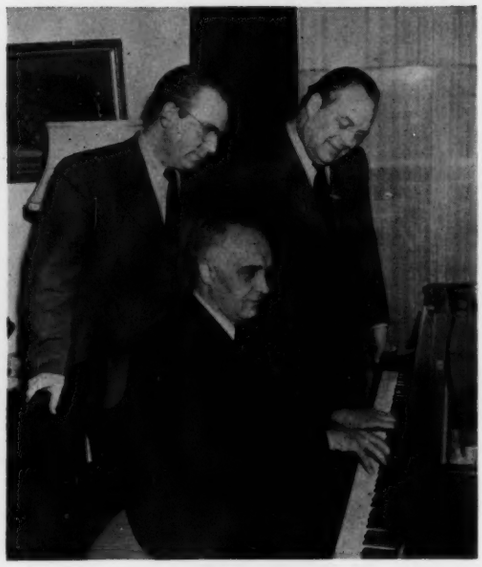
The San Carlo abilities are well known after so many years of presentation and need no recapitulation now. The clientele at this New York premiere gave every evidence of high pleasure.

Coe Glade's familiar version of Bizet's heroine had all its customary allurements in appearance and action. It is a characterization from which the Metropolitan Opera Carmens could well copy some of the realism. Miss Coe's singing is somewhat uneven, but when at its best, has much sensuous charm. Sydney Rayner, as Don Jose, gave vitality to the role through warm temperament and stylistic vocalism. Mostyn Thomas was an excellent Escamillo, with resonant and refined tones. Mary Henderson did well by Micaela and the third act aria won prolonged recognition. Emerson Buckley, the conductor, showed intimate knowledge of the score and handled his forces with firmness and finesse.

The April 27 opera was Traviata, with attractive Stella Andeva in the title role singing smoothly and atmospherically. Private Eugene Conley had the tenor part in which he scored strongly. In his honor, the orchestra preceded the performance with the Army Air Corps Song. Carlo Morelli's ample voice, expertly used, shone especially in the Di Provenza music. Buckley again made impressive use of the baton.

Aida Sung

In the title role of Aida, April 28, Elda Ercole made impressively artistic use of her exceptional vocal equipment. Rayner was the Rhadames, voluminous and dramatic in his singing. Marie Powers satisfied fully as Amneris, and Mostyn Thomas as Amonasro. Arthur Anderson (King), Kravitt (Ramfis), Frieda Bleicher (Priestess) completed the cast, Buckley conducting with wonted authority. There was a slight mishap in Amneris' boudoir when one scenic wall nearly collapsed, greatly to the discomfiture of the vocalizing Egyptians.



ROBERT CASADESUS MEETS FORMER PARIS FRIENDS

during his recent visit to Appleton, Wis. Michel Gibson, violinist, standing, left, and Irving Schwerké, former European representative of the Musical Courier, hold a "get-together" in the latter's home where Casadesus was a guest while visiting the city.

The Saturday performances, April 29, were Faust (matinée) and Rigoletto, given to capacity audiences. Eugene Conley's agreeable tenor voice did justice to the hero's measures. Mary Henderson, fully conversant with lyric style, was agreeable to hear and to see. Mostyn Thomas (Mephistopheles), Ivy Dale (Siebel), Philine Falco (Martha), and Fausto Borza (Wagner) were the rest of the singers. Doris Marinelli sang glibly as Gilda. Mario Palermo had robust tones as the Duke. Carlo Morelli ran away with the chief honors through his warm delivery and spirited acting. Lillian Marchetto took the part of Maddalena; Harold Kravitt, of Sparafucile. The indefatigable and dependable Emerson Buckley led both operas.

Also Sunday, April 30, had two sessions, with Bohême in the afternoon and Trovatore in the evening. Mary Henderson again showed her confident singing command as Mimi in the former opera. Conley did well tonally by Rodolfo. Verna Osborne was Musetta. Mario Valle portrayed the jealous Marcello. Mobley Lushanya, the lovely-voiced Indian soprano, gave a smoothly sung and warmly enacted version of Leonora in Trovatore. Tandy Mackenzie (Duke), Marie Powers (Azucena), and Rocco Pandiscio (Di Luna) rounded out the cast. Buckley again was the captain of the baton.

Lushanya as Tosca

Tosca came to the repertoire on May 1, with the Chickasaw Indian soprano, Mobley Lushanya, doing the title role glamorously as to singing and acting. The experienced Rayner put much drive into tenor Mario, and the equally competent Mario Valle (who is also stage director of the company) gave a thoroughly well-schooled interpretation of the malevolent Scarpia. Buckley conducted.

The May 2 evening gave double measure with the famous operatic twins, Cavalleria Rusticana and Pagliacci, both led by Buckley. The Mascagni work had Elda Ercole, Lydia Edwards, Betty Stone, Mario Palermo, Robert E. Shilton; Leoncavallo's thriller employed Mary Henderson, Tandy Mackenzie (Canio), Mostyn Thomas (Tonio), Francesco Curci and Robert E. Shilton. The sold-out house included many standees, and jubilant enthusiasm greeted both performances. May 3 brought a repetition of Carmen, with Coe Glade again in the lead part, and also the rest of the cast as before, with the exception of the Don Jose role, this time taken by Tandy Mackenzie. Buckley had the baton.

The San Carlo put its best foot forward for a chock-full house on May 4 with an especially songful performance of Faust, all the artists being at home in their roles, and gifted with effective voices and delivery. Private Eugene Conley's tenor is agreeably lyrical even if not voluminous. Mary Henderson was a Marguerite of distinct appeal and true operatic quality. Harold Kravitt gave a Mephistopheles of telling resonance and humor. Carlo Morelli won warm recognition for his well-voiced Valentin, ardently acted. Buckley kept up his prestige with sure grasp of stage and orchestra.

Rigoletto, May 5, Ralph Pandisio in the title role, and Doris Marinelli as guest artist. Both furnished commendable performances. Eugene Conley was the altogether satisfactory tenor. Buckley with the baton.

The Saturday and Sunday operas, concluding the New York San Carlo season, were Traviata, Trovatore, Barber of Seville and Aida, with artists familiar from previous performances.

More than 50,000 persons attended the sixteen sessions, all of them sell-outs except the first matinée. The current tour takes the company South, with the closing night in Washington, May 21. The San Carloans visited 46 major American and Canadian cities during the season, traveled more than 20,000 miles, and sang for about 500,000 persons.

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Janet Fairbank, American soprano, was one of the guest artists at the concert given by the National Association for American Composers and Conductors on April 30. Other artists who appeared were Ruth Kemper, violinist, Sidney Foster, pianist, and Henry Holden Huss, composer-pianist. Composers represented were Huss, dello Joio, Lockwood and Mason.

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Angelo Pilotto, baritone, recently sang the title role in Rigoletto with the Philadelphia La Scala Opera Company at the Academy of Music in Philadelphia.

Kleiber Leads Mozart's Seraglio in Juilliard Production

Erich Kleiber gave a distinguished orchestral reading of Mozart's delightful singspiel, The Abduction from the Seraglio, sung in an English version fashioned by Robert Lawrence and the late Albert Stoessel, in a sprightly production by the Opera Department of the Juilliard School of Music at the school concert hall on April 28.

This was the first of four hearings of the work, for which Mr. Kleiber made a special visit to New York from Latin America, where he has been active for several years, after voluntarily resigning his post as director of the Berlin Opera, upon the accession of the Nazi regime. It was also his first operatic performance in New York, though he had led the New York Philharmonic as guest some years ago. His reading was marked by a sense of form, vivid dramatic accents, and superb modeling of tone in treatment of the lyrical portions. At the close he had an enthusiastic ovation when bowing from the stage with the singers, and Alfredo Valenti, the stage director, who had devised a generally effective action. Frederick J. Kiesler was again the efficient scenic director.

In the cast heard on opening night, especial success was scored by Annette Burford, the Constanza, whose singing was wholly delightful in her lyric airs, with a voice of range and color, as well as respectable colorature, and who brought considerable mood and feeling to her enactment. Caroline Whittingham was a vivacious Blonda, charming in her acting and vocally adroit. Lloyd Linder was the Belmont, showing large tones and a good vocal method, if somewhat solemn approach to the role. Richard Manning, as Belmonte, created a likeable comedy character and sang with professional flair, revealing a robust and finely controlled voice, and personable appearance. Harry Clarke was an unctuous Osmin, commanding in his chief aria, and amusing in the drunken scene. Adolph Anderson had the acting role of the Pasha, and Robert Seghers and Leonard Diefenderfer were heard as Klaas and an Officer.

Especial credit must be given to the resourceful and colorful stage setting, designed by Natalie Swan and David Brenner, which was adroitly transformed into a terrace with a boat landing for the final scene, so that the lovers departed in a barge. The audience was large and distinguished. Gregory Ashman trained the competent chorus.

The cast heard on alternate nights listed Harriet Dearth, Constanza; Mariko Mukai, Blonda; William Wyatt, Belmont; Adolph Anderson, Osmin; and Henry Clarke, Pasha; in addition to Messrs. Manning, Seghers and Diefenderfer.

R. M. K.

New York Chamber Orchestra To Present Novelties

Three concerts will be given in Town Hall, New York, next season by the New York Chamber Orchestra comprising 38 members of the Philharmonic-Symphony with F. Charles Adler conducting. First performances in this country will be given of Beethoven's Jena Symphony, Tartini's Cello Concerto with Joseph Schuster as soloist, and premieres of John Klenner's Fantasia for viola and orchestra, Max Brand's Wonderful One-Horse Shay, a violin concerto by Vittorio Giannini, a Roccoco Suite by Dr. Felix Guenther, and two excerpts from Shostakovich's Hamlet.

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ORGAN AND CHOIR LOFT

By Dr. Harold A. Strickland

Elmer Re-elected as Warden At Guild's 5-Day Festival

Bach-Handel Aura Marks Recitals and Talks During Programs—National Scope Stressed in Reports

S. Lewis Elmer was re-elected warden at the annual general meeting and dinner of the American Guild of Organists, the concluding event of the May Music Festival. Ralph A. Harris again is general secretary and Harold W. Friedell general treasurer. Others chosen include Seth Bingham, sub-warden; James W. Bleecker, general registrar; M. Searle Wright, general librarian; Samuel A. Baldwin and Dr. J. Lawrence Erb, general auditors; and the Rev. Dr. George A. Buttrick, chaplain.

Eight members were named councillors from a slate which included Ray F. Brown, Dr. T. Frederick H. Candlyn, Lilian Carpenter, Dr. Charles M. Courboin, Dr. Clarence Dickinson, Hugh Giles, Marguerite Havey, Frederick Kinsley, Dr. Harold Vincent Milligan, Lawrence J. Munson, Dr. T. Tertius Noble, Prof. Louise Talma, George William Volkel, and Ernest White.

Warden Elmer's report was an extensive one and stressed the work of the National Expansion Committee which includes representatives from all parts of the country. These regional members selected their own Regional Committees and definite territory was assigned in each of the 48 states. In this way, the warden pointed out, a national survey of organists and choirmasters of the entire country is under way and complete data will be available at National Headquarters.

New chapters have been organized during the year in Phoenix, Ariz., La Crosse, Wis., Auburn, N. Y., Denton, Tex., and Charleston, W. Va. The Rhode Island Chapter has a new branch in Westerly. Several other chapters and branches of existing units are in process of organization, he reported.

Fraternal Spirit Developed

The warden also stressed the fact that a national consciousness is developing among organists, probably because of their war work, which is extensive. Coupled with this is a constantly rising standard not only in recitals but also in the choral field. Inquiries are increasing as to the scholastic requirements and more organists are taking the examinations as they realize the value of Guild certification.

Among the war activities has been the purchase of an Army ambulance from contributions of members throughout the country. Both chapters and individuals are listed as war bond purchasers.

An innovation which proved highly successful was the conclave of deans and regents with the Council at National Headquarters. National problems were discussed among which was the extension of Federal assistance toward rehabilitation for organists in service and recognition of their work in the camps and stations in assisting chaplains and arranging musical activities.

National Treasurer Friedell reported finances in a flourishing condition. Numerous other reports also were received.

Five-Day Festival Program

Although the business session was an important event, the five-day festival offered a diversity of interests. Following the conclave, members attended the service on Monday night at St. Paul's Chapel, Columbia University, where the University Choir gave the program under the direction of Dr. Lowell P. Beveridge. Carl Weinrich was at the organ.

Dr. T. Edgar Shields, for years organist at the annual Bach Festival at Bethlehem, Pa., discussed the life and works of J. S. Bach in an interesting lecture on Tuesday afternoon in the parish house of the Church of St. Mary the Virgin. Among other things, Dr. Shields said:

Photo by Albert Petersen.
WALTER BAKER

"Dame Nature decided to send into the world a great genius in music, one who would excel in composition and in performance and who would devote himself in a large measure to church music. Accordingly, she endowed Johann Sebastian Bach with many gifts; heredity, environment, education, a mind capable of observing the methods of others and making them his own, an indefatigable energy and a great creative ability."

Dr. Shields commented on Bach's work at Arnstadt and Mühlhausen and his removal to Weimar. He stressed Bach's "sincere religious life" and how he treated musically his belief in a "hereafter of eternal bliss."

E. Power Biggs, noted concert organist and official organist of Harvard University, gave a Bach-Handel program in the church following Dr. Shields' address. The prelude and fugue in G Major, the chorale-preludes All Glory to God on High and a Mighty Fortress Is Our God, the Toccata in F Major, and arrangements from cantatas, Sheep May Safely Graze and Ah, How Ephemeral were listed as well as Handel's Fireworks Suite.

That evening Norman Coke-Jephcott directed combined choirs in the service at the Cathedral of St. John the Divine.

Dr. T. Tertius Noble gave the address on Wednesday afternoon followed by a recital by Walter Baker, organist of the First Baptist Church of Philadelphia. His program included Bach's Fugue à la Gigue, Handel's Fifth Concerto in F Major, Max Reger's Introduction, Passacaglia and Fugue, the Hymn to the Stars, from Karg-Elert's Seven Pastels from the Lake of Constance, the Scherzo from Vierné's Second Symphony and the Toccata from Maurice Duruflé's Suite for Organ. Dr. Noble's talk was devoted to organ playing.

The day's calendar concluded with a service at Riverside Church at which Grover J. Oberle directed a choir of 100 midshipmen from the U. S. N. R. midshipmen's school.

Ascension Day was marked by two services on May 18. In the morning at Trinity Church, George Mead directed the Trinity Choir and a full orchestra. At night, Dr. David McK. Williams was in charge of the combined choirs at St. Bartholomew's Church. His program included Mrs. H. H. A. Beach's cantata, Canticle of the Sun, his own new anthem, Grace Be to You and Peace, a new setting of Psalm 142 by Julius Chajes, Cantate Domino, of Charles Steggall. The postlude was the Toccata from Widor's Fifth Symphony. The choirs of the Church of the Ascension, Calvary Church, St. Nicholas, Collegiate and St. Bartholomew's participated, assisted by trumpets, trombones and tympani. Vocal soloists were Louisa Moller, soprano; Saida Knox, contralto; Lucius Metz, tenor; and George Britton, bass.

Dr. Curt Sachs, eminent musicologist, gave an interesting lecture that afternoon, and Dr. T. Frederick H. Candlyn was the recitalist, both events occurring at St. Thomas' Church.

Parties of organists during the festival were given opportunities to visit the Beethoven Alcove and Henry Hadley Collection at the 5th Ave. Library, the noted Cloisters at Fort Tryon Park, where a recorded program of 13th and 14th century Easter Music was heard, and the exhibition of ancient instruments at the Metropolitan Museum of Art.

The annual general meeting and dinner, held again at Schrafft's, concluded a full program of events covering the five days.

Nies-Berger Succeeds Rumsey

Edouard Nies-Berger, organist of the New York Philharmonic-Symphony Society, has taken the place at the Episcopal Church of the Messiah and Incarnation, Brooklyn, succeeding the late Maurice C. Rumsey, who was stricken during a service. The latter had been organist there for 20 years. Mr. Nies-Berger has just returned from a successful tour of the South, where he gave recitals in Columbia and Florence, S. C. Next month, he is recitalist at the baccalaureate concert at Northfield Seminary, East Northfield, Mass.

Dr. Noble at Wa-Li-Ro

Dr. T. Tertius Noble has been named to the faculty for the Choirmaster Conference, July 10-14, at Camp Wa-Li-Ro, for choir boys at South Bass Island in Lake Erie. It is affiliated with the School of English Church Music. Walter Blodgett, dean of Cleveland church musicians and organist at St. James' Church where he has conducted the Festival Choir in Bach scores, also will teach. This spring, he conducted the Cleveland Symphony and Chorus in the Pension Fund Concert in Severance Hall. Other faculty members include Bishop Beverly D. Tucker and the Rev. Frederic B. Atkinson.

Prize Anthem Contest

In cooperation with the American Guild of Organists, the H. W. Gray Company is offering a prize of $100 for a new anthem by composers resident in the United States or Canada. No restriction is made as to length, season, or type, but it is suggested the work be of eight pages and for mixed voices. Manuscripts signed by a nom-de-plume or motto, and with the composer's name in an attached envelope must be submitted to the Guild not later than Jan. 1 next.

The Creation at Brick Church

Under the direction of Dr. Clarence Dickinson, the Brick Church Motet Choir gave Haydn's Creation on April 30. Soloists were Corleen Wells, Viola Silva, Virgil Day and Frederic Baer.

New Publications

Recent octavo issues from the various publishers have offered a diversity of arrangements. Among those at hand are the following:

SATB

IN HUMBLE FAITH, by Gerhard Hirschfield. G. Ricordi & Co., Inc., New York. 15¢.
The composer also provides the text for this number, in which the simplicity of the subject is reflected in the setting. Use of suspensions and major-minor modulations add color.

BLESSED REDEEMER, COME UNTO ME, by Richard Kountz. Galaxy Music Corp., New York. 15¢.
Foster's Beautiful Dreamer is provided with a sacred text by George Thatcher and some slight harmonic changes by the composer.

WALK THOU WITH US, by Claude Means. Galaxy Music Corp., New York. 16¢.
Opening with a base solo, it proceeds with a brief *a capella* statement by the four parts followed by an accelerated episode. A ritard and change of rhythm for two measures prepares for the return of the original tempo.

HOW LOVELY IS THY DWELLING PLACE, by Brahms. Carl Fischer, Inc., New York. 12¢.
Adapted from the famous movement from Brahms' Requiem, this presents a moderately fast-moving setting of part of Psalm 84. There are some long reaches for the various voices, but the general tessitura is not high. The sections move both canonically and freely.

PSALM 145 (I Will Extol Thee), with Alleluia, by R. Deane Shure. J. Fischer & Bro., New York. 18¢.
This new anthem is dedicated to Dr. Harvey B. Gaul and the seventh annual festival held in Calvary Church, Pittsburgh, Pa. It is based on a Hypodorian chorale from Holland. The tempo alternates between 4/4 and 6/4, there is a soprano "alleluia" against the other parts, octave statements and some six-part measures, all adding to the majesty of the work. The conclusion is contrastingly soft, after a climactic *fortissimo*.

AVE MARIA, by Schubert. Carl Fischer, Inc., New York. 15¢.
The arrangement of the familiar solo number is by Edward S. Breck, who has retained the original harmonization. The second verse melody is given to the tenors.

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IN THE SCHOOLS AND COLLEGES

Black Mountain College Plans First Music Institute

BLACK MOUNTAIN, N. C.—Black Mountain College will hold its first Music Institute this summer for eleven weeks, beginning July 3, with Interpretation as its theme and notable conductors, instrumentalists, singers and critics participating. Courses will be offered in interpretation of vocal music with lecture demonstrations, an operatic workshop, a capella chorus, and community chorus. Also offered will be courses in interpretation of instrumental music, including harpsichord and piano.

Among the speakers are Agnes De Mille, Virgil Thomson, Paul Green, Roger Sessions, Dr. Herbert Graf, Mark Brunswick, John Martin, Beatrice Straight Dolivet, Ernst Bacon, George Beiswanger and Doris Humphrey. The guest faculty will comprise Marcel Dick, Joanna Graudan, Nikolai Graudan, Rudolph Kolisch, Ernst Krenek, Lotte Leonard, Yella Pessl, and Edward Steuermann. Members of the college faculty who will participate are Frederick Cohen, Elsa Kahl, Dr. Heinrich Jalowetz, Dr. Edward E. Lowinsky, and Gertrude E. Straus.

Juilliard Student Wins Detroit Young Conductors' Prize

Frederick Prausnitz, a student at the Juilliard Graduate School, was the winner of the contest sponsored by the Detroit Symphony Orchestra for the best student conductor. This contest was open to one student from each of the following schools of music: Curtis Institute of Philadelphia, Eastman School of Music in Rochester, New York; New England Conservatory of Music in Boston and the Juilliard School of Music in New York. The award, made on May 1, was $1,000 and the privilege of conducting the Detroit Symphony Orchestra at a concert in September.

Mr. Prausnitz has been studying conducting under Edgar Schenckman at the Juilliard Graduate School for the past three years.

Students from composition classes of Frederick Jacobi and Bernard Wagenaar gave a recital of contemporary music at the Juilliard Graduate School on May 3. The young composers represented were Helen Taylor, Dorothy Cadzow, and Mertina Rudie.

Robert Brereton, pianist, student at the school, played on April 23 at the Harvard Club of New York.

Fritz Mahler to Give Courses at Juilliard Summer School

Fritz Mahler, conductor, for the sixth consecutive season will give courses at the Juilliard Summer School, teaching advanced conducting and holding an opera course for singers and conductors. In past seasons, high school and college teachers from all parts of the country have been members of these conducting classes, at which opportunities are given to direct a rehearsal orchestra. The opera course offers a comprehensive study of Carmen, Aida, Rigoletto, Don Giovanni, and Hänsel and Gretel. Students learn individual roles and the basic elements of conducting, and there is ensemble work and singing with the rehearsal orchestra.

Mannes School Concerts

A series of recitals by advanced students was opened on May 8 at the Mannes Music School, New York, with a program by singers. On May 13 operatic excerpts were presented by members of the opera department. Violin solos and violin and cello sonatas made up the May 15 program and on May 17, the program comprised piano, cello, violin and vocal numbers. A concerto program is scheduled for May 23: Bella Medoff and Shirley Van Brunt, pianists, will be heard May 24; and Cuca Franceschi, violinist, Barbara Aymar and Beatrice Schroeder, harpists, are to be heard May 25. The concluding program, May 26, will be presented by members of chamber music classes.

ACADEMY OF VOCAL ARTS STUDENTS GIVE SCENES
from six operas in the auditorium of the school in Philadelphia. The above scene is from Strauss' Rosenkavalier with Carol York as Sophie, Mary Jane Manegold, Octavian and Anna Fortuna and Ethel Green, rear, as the pages. Scenes from Fidelio, Die Walküre, Lohengrin, Carmen and Traviata were also presented. Rose Landver was stage director. (Stanlee Photo Service.)

Concerts at Institute of Musical Art

The Junior Orchestra of the Institute of Musical Art played on May 6 under the direction of Louis Bostelmann. Students of the Preparatory Department presented their Spring Concert on May 13.

Student recitals were heard recently by members of the singing class of Bernard Taylor, and the ensemble classes of Mr. Bostelmann. Vocal students of Evan Evans also gave a program. Elizabeth Drake, pianist, candidate for the M.S. degree, presented her recital on April 29.

Justin Williams for Peabody Summer School

BALTIMORE, MD.—Justin Williams, member of the American Academy of Teachers of Singing and for many years assistant to the late George Ferguson, has been named to the faculty of the Peabody Conservatory Summer School. The large enrollment necessitated appointment of an additional vocal instructor to the faculty which also includes Frank Bibb and Fraser Gange.

Philadelphia Conservatory Recitals

PHILADELPHIA.—Mervin Berger, holder of the Lucie Palmer Scholarship in the class of Olga Samaroff at the Philadelphia Conservatory of Music, gave a program on May 14 at the school. Bach, Beethoven, Schubert, Chopin, Brahms, Schumann and Debussy made up his list. On May 15, Claire Schapiro, pianist, was heard in recital. Three Poems, by Vincent Persichetti, were programmed.

Queena Mario "Touring" Widely to Hear Her Students

Queena Mario has been travelling as much recently as she formerly did for professional reasons. From New York, Mme. Mario flew to Boston to hear Audrey Bowman appearing with the Metropolitan Opera there as the Queen of the Night. Returning to New York, she attended the opening night of the Juilliard School production of Mozart's Abduction from the Seraglio, to hear Annette Burford and Caroline Whittingham as Constanza and Blonda, respectively. While in the city, she heard Edward Kane sing Turiddu with the New York Centre Opera Company. On May 8, Mme. Mario flew to Montreal to listen to Andzia Kuzak's performance as the Queen in Coq d'Or, with Emil Cooper conducting. Back in New York again, she held final examinations at the Juilliard Graduate School before going to Allentown, Pa., for Ethel Barrymore Colt's impersonation in the title role of Traviata. This is Miss Colt's third tour this season in the part.

All of these artists are pupils of Mme. Mario, who expects to have a month's vacation before rejoining the faculty of the Juilliard Summer School. After six weeks of teaching there, she goes to Chautauqua, N. Y., where several of her pupils will be heard in leading roles in opera.

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Music World Mourns Passing of Engel, Haensel and Dame Ethel Smyth

CARL ENGEL, 60, composer, musicologist and president of G. Schirmer, Inc., died on May 6 in New York. Mr. Engel had been eminent in American music for many years. Born in Paris, July 21, 1883, he was educated at Strasbourg and Munich universities and studied composition with Thuille. Coming to the United States in 1905, he became affiliated with the Boston Music Co. as editor and music advisor. In 1922, Mr. Engel was named chief of the music division of the Library of Congress and during his service is credited with the purchase of many of its rare volumes. He later served as honorary consultant.

Mr. Engel had been editor of the Musical Quarterly since 1929. He held membership on the Advisory Board of the League of Composers, and formerly was president of the American Musicology Society. A fellow of the American Academy of Arts and Sciences, he was a member of the Musical Association of London, the Harvard Musical Association, the Société Française de Musicologie and the board of the U. S. Section of the International Society for Contemporary Music.

His compositions included a sonata for strings, Triptych, Trois Epigrammes, and numerous settings of poems by Amy Lowell as well as choral and instrumental numbers and transcriptions and pieces for piano and strings. His books included Discords Mingled and Alla Breve, From Bach to Debussy. In 1935 he received the Elizabeth Sprague Coolidge medal for service to chamber music. He was a Chevalier of the French Legion of Honor.

A daughter and two sisters survive.

DAME ETHEL MARY SMYTH, 86, British composer, died in London on May 8 according to cable reports. Born in London April 23, 1858, she studied at Leipsic Conservatory and with von Herzogenberg, friend and apostle of Brahms, to whom she was introduced in 1877. After a career on the Continent, her Mass in D was performed in London in 1893 at Albert Hall. A one-act opera, Der Wald, produced in Dresden in 1901, was given at the Metropolitan Opera House on March 11, 1903, the only opera by a woman to have been heard there. Other compositions which brought her acclaim were Les Naufrages, three-act opera better known as The Wreckers, which Beecham conducted in London in 1909 after it had been heard in Leipsic. Her comic operas, Entente Cordiale, and The Boatswain's Mate, had also been heard in Britain.

She received the Mus.D. degree from Durham University and in 1920 was made a Dame of the British Empire. Her compositions included six operas, several choruses in addition to the Mass, an overture, serenade and other orchestral numbers, a concerto for violin, horn and orchestra, two string quartets, cello sonata, violin sonata, several piano numbers and organ preludes and songs. In addition to her autobiography, Dame Ethel had also written several books, including Streaks of Life, Impressions That Remained, and As Time Went On. She was an ardent feminist.

FITZHUGH W. HAENSEL, 65, long a leading concert manager and until his retirement four years ago because of ill health, a vice-president of Columbia Concerts, Inc., died in New York on May 3. For several years he made his home in Venice, Fla., but visited New York at intervals.

Mr. Haensel, with the late W. Spencer Jones, founded the New York management firm of Haensel & Jones in 1905, and was long its president. In 1930 this was one of seven concert managements which were merged to form Columbia Concerts, Inc. As an officer of the latter corporation, he was a leading figure in the development of Community Concerts.

Mr. Haensel was born in Richmond, Va., Jan. 11, 1879, and studied at the College of the City of New York, later taking special courses at Columbia University. Before entering the management field, he was active in newspaper work in New York, including writing music reviews, and for several years was a member of the advertising staff of the Musical Courier. For seven years he was a member of the Seventh Regiment, National Guard, and in the first World War served as an officer in the corps of interpreters for the A. E. F.

In 1930, when Haensel & Jones became a division of Columbia Concerts, Mr. Haensel was elected a vice-president of the corporation. Among the many distinguished artists whom he managed since the inception of their careers was Richard Crooks. Under his management in the early days were Bonci, Schumann-Heink, Cavalieri, Muratore, Isadora Duncan, Leo Slezak, Maggie Teyte, Matzenauer, Godowsky and others. He also managed Paul Althouse, introduced Serge Prokofieff to this country, and for many years was manager of Guiomar Novaes.

In 1905 he married Florence A. Owen, who survives.

FLORENCE SHLOSS GUGGENHEIM, 80, philanthropist and patron of the arts, died on May 13 of a heart attack in her New York apartment. Widow of Daniel Guggenheim, she had been active with him in the support of the annual Goldman Band Concerts in New York and continued this after his death in 1930. Dr. Edwin Franko Goldman, conductor, estimated that the Guggenheim family had contributed $2,000,000 toward these concerts since 1924. She was a member of the music advisory committee for the 1939 New York World's Fair, held honorary life membership in the American Bandmasters' Association, received the 1935 Certificate of Honor for Distinguished Service to the City of New York, and was a Chevalier of the French Legion of Honor. Surviving are two sons and a daughter.

SOLOMON B. MARKS, 68, brother of Edward B. Marks, music publisher, died in New York on May 1.

Hanson Inducted as President of National Music Council

The annual meeting of the National Music Council was held in New York on May 4. Dr. Howard Hanson was inducted as the new president, and the following other officers and members-at-large of the executive committee were elected: first vice-president, Mrs. Guy P. Gannett; second vice-president, John G. Paine; secretary, C. Albert Jacob, Jr.; treasurer, Walter G. Douglas; archivist, Edward N. Waters; members-at-large, Eric Clarke, Edwin Hughes, Raymond Kendall, Harrison Kerr, and Elliott Sanger. Edwin Hughes, the retiring president, will remain with the Council as executive secretary.

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This is No. 39 of the Analytical Symphony series by the late Dr. Goetschius, and like the others a distinguished piece of work. It includes a brief biographical note on the composer and a critical note and explanatory preface on the music. The formal analysis proceeds step by step with the score. The work is provided with fingering and other directions which make it into a practical piano solo.

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FORTUNE, Ballet Suite, a Modern Composition for Piano, by Alex Fogarty. Robbins Music Corp., New York. 60¢

The piano arrangement is credited to Domenico Savino, himself a composer of modern works for band and orchestra. There is a strong ingredient of jazz idiom here, especially in the *moderato* section that occurs midway. The work runs without pause, though there are several different moods, including a rather formal *andante maestoso*, ushering in and concluding it.

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Renardy, himself a specialist in Paganini playing, has reworked the Sauret cadenza for that composer's virtuoso work, and turned out a version which is clearly marked as to various bowing and fingering indications. It remains—with its four-note chords and whirlwind passage work—one of the most difficult sequences ever devised for the instrument.

For Cello and Piano

VARIATIONS SYMPHONIQUES, by L. Boëllmann. Op. 237, edited by Nino Marcelli. Carl Fischer, Inc., New York. $1.50.

A familiar cello classic is here given a careful editorial version by Mr. Marcelli, who as a conductor has doubtless had occasion to study the practical aspects of string works such as this. It has great precision in its indications for performance. The pleasing melodic qualities and virtuosic makeup provide a good vehicle for advanced players. The piano accompaniment is simple and direct.

For Trombone and Piano

CONCERTINO, by Ferdinand David, Op. 4; revised by Robert Mueller. Carl Fischer, Inc., New York. $1.25.

The title page notes that this work has been "adopted by the faculty of the Juilliard School of Music as a required graduating solo." Certainly the field of high-class trombone works in extended style is rather narrow. The David is an exacting score to perform—in fact, it is the test of a fully-schooled player ready for concert appearances.

For Flute Solo

SIVA, by Stanley Krebs. The Composers Press, Inc., New York. 50¢.

A brief and exotic work, covering two pages, named for the Hindu God of Song and Dance. The piece was edited by John Wummer, and is dedicated to Mildred Hunt. It is good "atmosphere" music for Oriental programs.

For Voice and Piano

NEGRO SPIRITUALS, arranged by John Payne, for low voice with piano accompaniment. G. Schirmer, Inc., New York. $1.25.

An effective and unelaborated version of five of the most poignant Spirituals. In order, they are: I Couldn't Hear Nobody Pray; Ain't Dat Good News; It's Me, O Lord; Lord, I Want to Be a Christian; and Crucifixion. The last is one of the highlights of American folk music and fittingly dedicated to Marian Anderson.

THREE POEMS OF ROBERT BURNS, set to music by Tom Waring. Boosey & Hawkes, Inc., New York. 75¢.

Under one cover are published these three Burns settings. They include a lively version of John Anderson, My Jo, which has been briefed down to stress the humorous elements and the delightful Scottish "burr", allied to a gay tune. My Jean is rather of the "straight" romantic type of song, especially suited to an ardent, lyrical voice. The final song, O, Were My Love Yan Lilac Fair is in some respects the most moving of the three, suggesting the folksong in its simplicity and flowing line, while preserving something of the traditional Scottish scale in its omission of certain intervals. These songs deserve particular popularity with the male vocalist. The range is from middle B to E.

FLEDERMAUS FANTASY; based on excerpts from Johann Strauss operetta, by Frank La Forge. Carl Fischer, Inc. $1.

Lily Pons has sung this sprightly vocal number, dedicated to her. Naturally, La Forge has spiced it with florid passages to suit her agile technic. The beloved themes are beautifully treated both for the singer and the pianist.

Cohn Joins Carl Fischer Staff

Solly Cohn has joined the staff of Carl Fischer, Inc., as General Professional Manager. His first project is the promotion of the score of Tars and Spars, the Coast Guard Revue now at the Strand in New York.

Johan Franco Numbers Introduced

Johan Franco, Dutch-American composer, has returned from a 19-months' tour of duty with the U. S. Army. Originally assigned to clerical work, Mr. Franco spent the last six months of his service at the Pope Field Air Base, where he was in charge of musical activities with the Special Services Department. There he wrote a Hymn for the Air Corps which was presented in Raleigh, N. C., by the glee club of St. Mary's College and set Tennyson's prophecy of air power, in his poem, Locksley Hall. This number, dedicated to Jane Snow, was premiered by her on April 25 at Town Hall, New York. She also sang his First Born.

On April 30, Miss Snow sang a group of six Franco songs, four written while he was in service, at a forum concert of the International Society for Contemporary Music. Nancy Veldas, contralto, recently sang a group of Dutch children's songs and, with Miss Snow, a group of Franco's American songs at a West Nyack, N. Y., concert.

Grace Leadenham Austin Works Heard in Many Concerts

Compositions of Grace Leadenham Austin have been heard on many recent programs of artists. Dorothy Fisher, contralto, at her recent New York Town Hall recital sang Miss Austin's Your Tears. Two numbers, Down the Sweetgrass Range, a cowboy song, and There Was a Jolly Grocer, written for and dedicated to the Orpheus Glee Club of Flushing, L. I., were sung by the ensemble at its spring concert under the direction of Alberto Bimboni. Rose Candeloro, soprano, at her recital at the Barbizon, included on her programe If I Could Read Your Heart, a number frequently requested at USO concerts. The composer, while in Palm Beach, was among the guests of Mrs. Lillian Smith Bezner at the recent Red Cross War Fund Auction held at the Everglades Club.

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THE MUSICAL PARADE

By THE STAFF

Good Music for Everyman

Before Jennie Tourel won her spurs in recital and opera in this country, some interested persons advised her to tone down what they called the "highbrow programs" she planned for her tours to smaller cities. On May 5, following her Mignon performance with the Metropolitan Opera in Cleveland, the soprano Tourel will be heard in recital at the Music Festival in Mt. Vernon, Iowa. When she signed her contract, the Festival directors begged her to give them "a program such as you would present in New York or Chicago, please!" Miss Tourel feels that she makes no mistake in trusting to the good taste of American audiences.

•

Tonal Tattling

Artur Rubinstein in the movies! He is a highlight in the revue picture, Follow the Boys, where he plays the piano with such brilliancy that he outshines everybody else in the large cast of stars. . . . At the Lotos Club dinner to Admiral King, there was a musical program under the direction of Leonard Liebling, with Eugene List, Ellen Osborne, soprano, and John Corigliano, concertmaster of the Philharmonic. . . . Another Lotos function gave members the opportunity to hear Maria Starr, soprano, and John Brooks McCormack, tenor. . . . Irene Dunne, of the movies, plans a concert tour managed by Sol Hurok. . . . Leonard Lyons writes in The Post: "When Jesse Jones, Frank Sinatra, an Admiral and a General joined in singing a chorus of Sweet Adeline at the Banshees' luncheon, Toastmaster Bugs Baer announced, "That's true democracy. That's what our boys are fighting for—the right to stop singing like this."

Fortune Gallo, lobbying at his Center Theatre performances of the San Carlo troupe, and looking like the cat that ate the canary. Good reason, too, with the sold-out houses every evening and two matinées weekly. . . . The younger ballet stars have gone in for scenario writing and choreographing. Added to the list now is Irina Baranova, with a new version of Delibes' Coppelia, to be done by the Metropolitan Opera next season. . . . By the way, Broadway columnists are not so well up on their musical history. Dorothy Kilgallen says in the Journal-American that Coppelia is 150 years old. Eh, what? It had its premiere in Paris in 1874, which according to the most approved mathematics is just 70 years ago. . . . The old and the new meet on the stage of the San Carlo Opera Company, where in some of the performances the singers wear ancient historical costumes and modern shoes.

At the final meeting and annual dinner of The Bohemians, held in the Harvard Club rooms, the close of the musical program offered a feature that had the sophisticated audience in stitches of laughter. The cause was a piece called Three For The Bohemians written especially for the occasion by Erno Balogh, and scored for piano, bassoon, clarinet and triangle. Balogh's music parodies Prokofieff, Strauss and Hindemith, with some sly grimaces also at Mendelssohn and others. The composer, who was at the piano, received an ovation.

At last month's 25th anniversary convention of the N. J. Federation of Music Clubs (Mrs. Lewis J. Howell, president) there were some especially instructive talks by Harry G. Specht (president Belleville Foundation), Dr. James Francis Cooke, editor of The Etude, and E. Robert Schmitz, Mrs. Harold Thompson. More topical was a Forum called Trends in Music, with Olga Samaroff Stowkoski, Marion Bauer, Leonard Liebling and Osbourne McConathy taking as topics, The Artist, The Public, The Composer, The Teacher. . . . Now it is Dr. Robert Casadesus, that degree having been bestowed on him by Lawrence College, at Appleton, Wis. Congratulations, Doc. . . . Paul Ulanowski, the excellent accompanist, was not accepted for Army service and plans to spend the Summer in California. . . . Danton Walker, former music critic and now columnist of the Daily News, still reverts to type occasionally, as when he asks in his May 1 installment whether Shostakovich or Irving Berlin ever heard the third movement of d'Indy's Symphony on a French Mountain Air, "a twin to This Is the Army, Mr. Jones."

Masaryk, Czech Foreign Minister, is arranging for post-war money in his native country, and plans to adorn one of the bank notes with the picture of Jarmila Novotna, Czech singing star of the Metropolitan and also of the current operetta, Helen Goes to Troy. Novotna and notes—get the connection? . . . Maria Jeritza, long off the stage, is raising her voice again publicly, but this time only for soldiers and sailors at the Hollywood canteen.

Operatic chit-chat has it that Nadine Conner, the soprano, has adopted a baby girl. Could she be getting ready to appear as Madame Butterfly? . . . At the May 8 performance of Traviata by the City Center Company, the program said that the period of the work was "about 1700," but the kinds of costumes worn that evening in West 55th Street certainly never were seen in the days of Louis XIV. . . .

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JOSEF HOFMANN,

pianist, next season will be under the direction of Concert Management Ray Halmans. Mr. Hofmann at one time was under the management of the Wolfsohn Musical, of which Bella Halmans was financial secretary, and also with the late Richard Copley, with whom Ray Halmans was associated. In January the pianist starts his tour on the Pacific Coast and travels eastward, making his only New York appearance on March 24 in Carnegie Hall.

Kate Bertram Pupils' Recital

Operatic arias and songs in German, French and Italian were sung by students of Kate Bertram in a recital on May 9 in Carnegie Chamber Music Hall. Those participating were Erna Zutermann, soprano; Charlotte Beit and Margit Forssgren, mezzo-sopranos; Rae Muscanto, coloratura soprano; and Willard Cross, tenor. Martin Rich was accompanist.

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A Happy Heart—Berenice Benson Bentley ..... .30
For Left Hand Alone, and a merry tune it is! Technically, the piece is mostly staccato blocked chords. Grade 2-3.

In the Forest Tall—Edna-Mae Burnam ..... .35
A lovely, quiet melody alternating with harp-like, hand over hand arpeggios. Words help the pupil to picture "fairy music soft and clear." Grade 1-2.

Jack-in-the-Box—Leota Stilwell ..... .30
A jolly little piece employing rotation on broken chords. Grade. 2.

Just a-Foolin'—Berenice Benson Bentley ..... .30
Left Hand Alone, in the style of a humoresque on the black keys. Grade 3.

Piccola Tarantella—Berenice Benson Bentley ..... .35
Sprightly dance in 6/8 time; clean, sure finger work and incisive rhythms. Grade 3.

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John Colville Dickson Studio Artists in Oratorios

CHICAGO. — Artist students of John Colville Dickson have been fulfilling many oratorio engagements recently. Bruce Foote, baritone, in addition to his weekly broadcasts on the Chicago Theatre of the Air and soloist activities at Fourth Presbyterian Church, appeared in the St. Matthew Passion at Augustana College, gave a recital at Grand Rapids, was soloist with the Kalamazoo Symphony, and was heard with the Apollo Club in Dvorak's Stabat Mater and the Brahms Requiem. At Cleveland he sang in the B Minor Mass and fulfilled a return engagement there appearing in the Brahms Requiem and Vaughan Williams' Dona Nobis Pacem. He also sang in Elijah at the University of Illinois.

Florence Edwards, soprano, sang in Gounod's Gallia with the Milwaukee Choral Club, Stanley Martin, conductor; participated also at Augustana College in the St. Matthew Passion with Henry Veld conducting. Miss Edwards was heard with the Apollo Club in both Stabat Mater and the Brahms Requiem, Edgar Nelson conducting. She is regular soloist at the Sunday Evening Club.

Charles Sears, tenor, soloist at Second Presbyterian Church, appears there on Sunday mornings and at the Sunday Evening Club. He was soloist with the Augustana Nurses Chorus, Harry Carlson, conductor, and is to sing with the same director and the Swedish Choral Club in Mozart's Requiem and Mendelssohn's Hymn of Praise.

Grace Brincken, soprano, is touring with the San Carlo Opera Company.

Olga Steeb Piano School Notes

Artist-teachers of the Olga Steeb Piano School have been giving concerts this season in Los Angeles and other Southern California cities. Lillian Steuber, in addition to solo appearances, has been heard with orchestras and three times played concertos with orchestra at the Hollywood Canteen. Fannie Charles Dillon, composer-pianist, has appeared at musical and women's clubs, devoting entire programs to her own works and, with Gladys Jolley Rosser, soprano, presenting her piano numbers and songs. Frank Youkstetter included among recent recitals one in Los Angeles.

Lillian Magidow, Joanne DuBarr, and Alberta, Lillian and Jeannette Quon, gifted youngsters, ranging from 7 to 13 years of age, have given their own recitals this season.

Gonvierre Pupil Aids Hospital

Claude Gonvierre presented his pupil, Sallee Smith, pianist, in recital on April 25 in Carnegie Chamber Music Hall. The program was given to assist in the purchase of a piano for a hospital for mentally ill men and women who have seen service on the war fronts. Mr. Gonvierre presented the receipts to the Bay Shore-Brightwaters Camp and Hospital Committee. Miss Smith's program comprised MacDowell's Sonata Eroica and works of Franck, Chopin, Debussy and Albeniz.

Greta Schoenwald Ends Series

A miscellaneous program marked the third in the series of three recitals offered this season by vocal students of Greta M. Schoenwald. Each season she presents her students in a series of three in which the work done is shown. In addition to the miscellaneous list, Mme. Schoenwald's students this year were heard in Viennese songs and waltzes and Schubert Lieder and in a program of French and Slavonic numbers. The recitals were held in Carnegie Chamber Music Hall.

Morrison Presents Students

James Morrison presented his artist-students in a recital of songs on April 28 in Carnegie Chamber Music Hall. Norman Coyle, pianist, student of Mr. Morrison, was guest artist. Arias and songs made up the program. Those who took part were Orchid Bajda, Irene Talbot, Edith Munasteri, Thomas Henry, Elizabeth Palmer, Angela D'Alessandro, Bertha Savage, Jean Wallace and Ruth Marshall. Mr. Morrison was accompanist.

ALEXANDER AND LUCIE UNINSKY, the former Lucie Bishkovitch, who were married on April 24 at Elkton, Md. The Russian pianist, accompanied by his bride, will leave in June for a concert tour of Venezuela, Trinidad, Curacao, Puerto Rico, Cuba and Mexico. (Photo by Voss.)

Final Musicale of Season At Dornay-Culp Studios

A capacity audience attended the final students' recital of the season at the Dornay-Culp Studios. Florence Linas, Greek lyric soprano, revealed a promising voice in songs by Landon Ronald, Thayer and Romberg. Tay Vojack sang children's songs with humor and personality. Mary Gloskoska pleased with numbers of Cyril Scott, Edwards and Ronald. Julica Szirmay, diminutive coloratura soprano, was heard in Strauss' Voices of Spring and a spirited rendition of Victor Herbert's Romany Love, accompanied by an ensemble of students.

Marian Farina delighted the audience with Spanish and English songs. Grace Albert, mezzo-contralto, who had given her own recital earlier in the season, sang four songs by Brahms and Strauss. She was outstanding in Strauss' Ruhe, Meine Seele. Joseph Fernando, tenor, showed notable breath control in Il Mio Tesoro from Mozart's Don Giovanni and was warmly received in Maria Grever's Lamento Gitano and a Romberg number. With Miss Linas, he sang a duet from Herbert's Sweethearts.

Artist-students of Mme. Dornay all gave evidence of careful training in vocal artistry, excellent diction and sound musical conception. Mme. Dornay, again at the piano, provided complete collaboration and support. A reception followed with Mme. Dornay as a charming hostess. N. N.

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